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Lillian Eichler

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WELL-BRED ENGLISH

BOOKS BY
LILLIAN EICHLER

The Book of Etiquette
The Customs of Mankind
Well-Bred English

Well-Bred English

By

Lillian Eichler

PUBLISHED FOR
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INTRODUCTION

AS AUTHOR of "The Book of Etiquette" it has been my privilege and pleasure, during the last four years, to receive thousands of letters from men and women all over the world. A wide and staggering variety—from clerks and bootblacks, from senators' wives and bricklayers' daughters, from convicts and college professors—each asking me to solve some special problem of conduct.

I have discovered that there is no one thing in which all classes are more unanimously concerned than speech. Everyone wants to talk well. Which is, after all, a very human and natural desire—for nothing so quickly and relentlessly betrays breeding, or the lack of it, than what we say and how we say it.

To be able to talk intelligently and well, to draw people to you by the sheer magnetism of what you are saying, is to be possessed of a great and useful accomplishment. Fundamentally, of course, there is the great practical value: In the commerce of our daily lives, in buying and selling, in meeting strangers, in travel, in all contact, social or eco-

nomic, the ability to talk well is a distinct evidence of training, a mark of culture, which makes its influence felt in every society and under every circumstance.

More even than manners and dress—more than all the externals which are, in my judgment, but symbols of what one is striving to be—speech reveals true breeding, and, in the final analysis, is the hallmark of the lady, the gentleman. The instant a man utters a sentence he classifies himself. His words, his expressions, his very voice indicate the class of life to which he belongs. Instinctively, almost, we judge people by what they say; for words mirror thoughts, and thoughts are the essence of what you are. A man may come to your dinner party in a soft collar, he may forget that it is traditional courtesy to rise when a lady enters the room, but if his few well-chosen, well-spoken remarks at the table keep everyone chatting amiably and pleasantly, if he has wit, and verve, and color, and culture in his conversation, you recognize him for his true worth.

Of course a man is not a gentleman merely because he speaks well. But no man is recognized as a gentleman unless he can speak well. So highly important does ex-President Eliot of Harvard regard this quality that he says, "I recognize but one mental acquisition that is an essential part of the education of a lady or gentleman;

namely, an accurate and refined use of the mother tongue."

It is apparent to me, from my correspondence with men and women of all classes, that the chief difficulty encountered by those who do not speak well but would like to, is not lack of material or subjects—our modern complex life is rich in suggestions—but, rather, the difficulty in overcoming the self-consciousness and unease that paralyze thought and expression. Even worldly traveled people are sometimes unable to tell of their own experiences in an interesting way; and many intelligent people hesitate to advance opinions or enter discussions because they do not possess the ability to express themselves forcibly and well.

The reason for this inability to express one's thoughts and ideas readily is, in a phrase, *word poverty*. The thoughts are there—the ideas are there—but they are imprisoned. Mute.

And so I have made this chiefly a book about words. I have written it, not for the very learned or the very profound, but for the vast army of men and women who want to be able to express themselves convincingly and well—who want to be able to talk to any man or woman, at any time, without hesitation or embarrassment. I have concerned myself also with voice, articulation, pronunciation, expression—all the phases of train-

ing and development that make an interesting and effective speaker.

Summed in a sentence, my purpose in "Well-Bred English" is to enable the reader to talk readily and well, and with the conservatism, judgment, and taste so characteristic of the well-bred American. If I have succeeded in that purpose, I am glad.

LILLIAN EICHLER.

NEW YORK,
February, 1926.

WELL-BRED ENGLISH

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I

THE STORY OF WORDS

MAN DISCOVERS THE GIFT OF VOICE

IN THE story of man's long journey across the ages, there are few things more fascinating to contemplate than the discovery of voice and the origin of speech.

Far back in the dawn of life, man knew no other means of expression than gesture and mimicry. He had no articulate way of making known his thoughts and ideas to others. Long before he discovered that he could imitate the sounds of the jungle, he communicated with his fellows through the most expressive medium of gesture and pantomime.

"Before he could talk," says H. G. Wells of primordial man, "he probably saw very vividly, mimicked very cleverly, gestured, laughed, danced, and lived, without much speculation about whence he came or why he lived."

But man, essentially gregarious, was not long content to live so. When he began to clan with

his fellows, he was no longer satisfied to live his life locked up within the storehouse of his own meager thoughts. He wanted to share these thoughts with others. He wanted to explain the wonders of his daily life, express in some tangible way the elusive thoughts and fancies that surged through his mind. For a while, no doubt, imitated gesture and pantomime were adequate; and as soon as the men and women of a clan were able to understand one another's pantomime, it became possible to establish a *symbolism of gesture.* This symbolism of gesture may be reasonably conceded to be the first language of mankind.

As clan life grew into tribe life, the need for a more satisfactory means of expression made itself felt. Man became aware of the urge to *articulate.* He heard the birds sing, and the wind moan, and the wild beasts of the jungle cry to each other. He began to grope about in his crude fashion for a more definite method of making his ideas understood. And he discovered the gift which makes man the highest of all animal beings—the power which, as all authorities are agreed, is "the barrier between him and the dumb animals." He discovered—*voice.*

THE FIRST USE OF VOICE

It is true, of course, that all vertebrate animals performing respiration by means of lungs possess

voice. The ability to produce vocal sounds through the medium of expired air is not limited to man. But man alone, of all God's creatures, had the intelligence to *use* this gift of voice, had the ingenuity to create for himself a common mode of intercommunication with his fellows. From voice to speech—from speech to established language—these were but logical steps for the awakening primitive.

Max Müller says, "The first rays of language changed the world from night to day, from darkness to light." With special, intelligible sounds meaning *bear* and *sky* and *tree* and *water*, it became possible to convey definite ideas through definite expression. Man was drawn into closer companionship with man; he began to reason; to imagine; to remember; to think. And so began his long upward journey.

But we must not suppose that speech was a sudden discovery that flashed, all at once, upon a waiting world. Like all great human advances, it was gradual and slow. Man's first vocabulary consisted chiefly of instinctive sounds, such as the cry of fear or pain. His first use of voice was to utter simple, natural sounds like those we hear in very young children. Only through great perseverance and skill did he finally develop an actual language.

THE BEGINNING OF WORDS

What is now familiarly known as the "monkey" vocabulary was very probably the first vocabulary of mankind. It consisted of sounds, and combinations of sounds, in imitation of the cries of animals and the sounds of the inanimate things of nature.

For example, man heard frequently the shriek of the ape, the growl of the bear, and inevitably he came to recognize these sounds and understand them. He experimented with his own voice, and found that he could imitate these familiar sounds. Gradually, the crude sounds were standardized into words, and the words quickly multiplied under his tongue. A simple rudimentary language was developed, based upon the principle of *imitative sound.*

To illustrate this principle, let us take a specific sound, such as the growl of the bear. The savage may have imitated this sound with a slow and guttural *aahrrr.* After considerable repetition the sound *aahrrr* became associated in his mind, and in the minds of all others of his clan, with *bear.* Thus from being merely an imitative sound, *aahrrr* ultimately came to be a definite word meaning *bear.*

THE TRANSITION FROM GUTTURAL SOUND TO ARTICULATE LANGUAGE

Little by little, primitive man became skilled and clever in the art of imitation, in the use of voice. Sound after sound was standardized; word after word came into general use within the clan. Xanthes sums up this gradual transition from the first crude guttural sounds to articulate language as follows:

"In the beginning of the world primitive man was contented to imitate the language of the animals. This observation furnished him with a considerable number of imitative words which, in time, were changed into syllables. The needs of existence, then very limited and always the same for everyone, insured the repetition of these syllables, which very soon became for men of the same race the distinctive mark of their special affinities.

"Later the necessities of existence were increased and the field of imagination was enlarged; man was no longer contented to imitate the sounds which the animals produced. The sound of waters, that of the wind, the murmur of the brooklets, the rumbling of the thunder, in a word, all the impressions which came to them from without, were unconsciously received and imitated by them.

"In time, these inarticulate cries, these dis-

jointed syllables, were either united or separated in various ways, so as to form a variety of syllables better adapted to the morality just coming into existence, and rendered this union of separation absolutely necessary.

"Words were thus created."

It is interesting to contemplate the origin of such words as *cuckoo, crow, peewit,* etc. Evidently they are derived from the sounds made by those birds. The words were probably simple disjointed sounds at first—like the call of the cuckoo or the crow—but gradually these sounds or syllables were elaborated into the words that still exist and are a part of our language.

Many words still in use can be traced to man's first language—the simple language of imitative sound. Words like *yelp, roar, neigh, bark, growl, whinny, mew,* etc., are apparently derived from the actual sounds produced by the animals suggested. Even words like *bang, purr, crack, hum, whiz,* etc., may have originated in man's early attempts to imitate these sounds. And certainly such words as *sob, sigh, moan, wail, groan, cough, laugh,* and *yawn* must have been suggested by the inarticulate human sounds to express these things. The collision of hard bodies, jungle sounds, and other familiar daily noises very likely produced such words as *splash, whack, snap, ring, hiss, whistle, murmur, thump,* etc.

Some authorities are of the opinion that words like *ugly*, *huge*, and *hug* are derived from the deep guttural sound of distaste—*ugh*—and that other natural sounds such as *ah*, *oh*, *pooh*, etc., gradually took upon themselves a certain meaning or significance. Thus from *ah*, which is the natural and instinctive cry of pain and sorrow, would have evolved such words as *woe*, *wail*, *ache*. From the natural sound *um*, which is the instinctive expression of pleasure or satisfaction, would have evolved such words as *hum*, *jump*, etc.

GROWTH AND DEVELOPMENT OF LANGUAGE

Since the first cave man pitted his voice against the crash of the thunder, since the first primitive boy sat in the sun and taught his tongue to imitate the sounds of the bird singing near-by, since mankind first coaxed the gift of voice into speech, language has developed into a complex and beautiful thing. One has merely to glance at the great storehouse of world literature to see how language has developed, how it has become a rich and colorful mosaic reflecting all the many ages and stages through which man has passed in his glorious journey upward.

Though the development of language has not been rapid, it has kept pace with man's own development. Language has always been self-sufficing; that is, words have always been created

to meet the growing demands of expression. Thus, when man's thoughts were captured fancies in his consciousness, when the needs of human existence were limited, few words were required and language was crude and undeveloped. But men marched upward, and words multiplied all along the march. To-day, the linguistic history of any people reflects its personal history; the language reflects the social development. Where we find a highly developed people, there we find a complex and highly developed language. In our own modern, civilized life, English provides sufficient words and phrases to express all the concrete things and abstract ideas that engage the mind of man.

THE ROMANCE OF WORDS

The history of the English language is fascinating. There is scarcely a word that does not have an interesting and romantic background. G. K. Chesterton says, "Every word we use comes to us colored from all its adventures in history."

And what adventures some words have had! How they have traveled over long periods and from distant places to enrich the English language!

The word *tawdry*, for example, is by itself a charming bit of history in capsuled form. It is an obvious corruption of *St. Audrey*. In olden times it was customary to hold a fair in country towns and villages on the saint's feast day, Octo-

ber 17th. Cheap finery was sold at the fair, and it was called "St. Audrey's finery." Gradually it came to be known as "tawdry finery"—and so the adjective has remained, in all its original significance of cheapness.

Parlor is another interesting word. It is of French derivation. It made its appearance in the 13th Century as the name for a special room in monasteries used for conference with people of the outer world. Apparently, it was coined from the French word *parler* which means "to speak."

The word *sandwich* derives from the name of the Earl of Sandwich, a famous gamester. So reluctant was he to leave the tables, even for meals, that he provided himself in advance with sufficient food to last the day. His kind of quick lunch, at the card table, came to be known as the *sandwich.*

Sincere originally meant "without wax." Potters formerly used wax for the purpose of hiding defects in their wares. Thus, whatever was genuine was said to be "without wax"—or *sincere.*

The word *butterfly* takes its meaning from the superstitious conception that witches and their kind, in the form of butterflies, steal milk (from the German *Milchdieb*, meaning "butterfly".)

At one time the person who did not enter a temple of religious worship, but stood outside, was regarded as an unbeliever—lacking in proper rev-

erence. As the temple was called a *fane*, the person standing outside was called *profane*, or "before the temple." The modern application of the word is obvious.

A London hangman named Derrick (about 1600) had the honor of having his name bestowed on the structure associated with his occupation.

The word *coconut* is borrowed from the Portuguese, and is so called from the monkey face at the bottom of the nut. The Portuguese and Spanish word *coco* means "a bogy" or "an ugly mask to frighten children."

In England, during the 16th Century, it was the custom for ladies to withdraw from the dining room to a special room set aside for the purpose of gossip and conversation. This room was called the "withdrawing room." By the 17th Century it was shortened to *drawing room*, which form is still in common use.

Damask is derived from the name of the city, Damascus. *Muslin* comes to us from Moosul, *calico* from Calicut, *dimity* from Damietta in Egypt. *Cashmere* owes its origin to the Valley of Cashmere in India, and *worsted* travels to us from a town of that name in England where the fabric was first made.

The word *stocking* is a diminutive of *stock* and takes us back to the days when men wore doublet and hose. The latter was a long garment that

combined the purposes of trousers and stockings. Eventually, this garment was cut in two at the knees and divided into what was known as *upper stocks* and *lower stocks*—the word *stock* here meaning "a piece" or "a stump." The *lower stocks* in time became known as *stockings*, and so have remained.

FAMILIAR WORDS FROM PROPER NAMES

Many an invention commemorates by its name the man or woman responsible for it. Thus we have *bowie knife* from the name of its inventor, Colonel James Bowie. *Gatling*, *shrapnel*, and *maxim* are words derived from the names of military inventors. *Hansom* and *brougham* were named from the men who designed the vehicles.

The *macadam* pavement is so called from Mr. Macadam.

Bloomers take their name from Amelia Bloomer, the first woman to wear this style of dress.

Wellington gave his name to high boots, Napoleon to a French coin, Gladstone to a bag.

The *quixotic* person is simply following Don Quixote, the hero of Cervantes.

The man who *meanders* is going along slowly, like that gently winding stream in Asia Minor known as the Meander.

The schoolboy's *atlas* is named for the Atlas who bore the world on his shoulders.

Mars gave us the month of *March;* Julius Cæsar gave us the month of *July;* Augustus Cæsar gave us the month of *August.*

Pan, the goat-legged god of the woods, inspired terror, and so we have the word *panic.*

Because Tantalus was condemned to stand forever in water that receded before his burning lips, we have the verb *tantalize.*

Among the Greeks in the Trojan war was a herald by the name of Stentor who could shout as loud as fifty men. Thus is the loud voice fitly called *stentorian.*

When the *volcano* coughs smoke and flame, tradition tells us that Vulcan, god of fire, is busy at his forges.

During the Revolutionary War an American planter by the name of Charles Lynch illegally put to death some Tories. To-day, any one who is put to death without the sanction of the law is *lynched.*

So many words in common use to-day had their origin in proper names that it would be an impossible task to list them here—a *herculean* task, we might say, borrowing our adjective from the name of Hercules.

HOW THE MEANING OF WORDS CHANGE

In their journey across the years, many words lose their original meaning and take on a wholly

new significance. For example, consider the word *imp*. When Spenser wrote in his Faërie Queene—

> Ye sacred imps that on Parnasso dwell,

he was referring to the Muses. But would any serious poet to-day call the Muses *imps?* Evidently the word was once used quite seriously to mean "son" or "scion" for we find in Hall's "Chronicle of Henry VIII" that "his sonne Prince Edward, that goodly imp, may long reign over you." And the epitaph of Lord Denbigh in Beauchamp Chapel, Warwick, reads: "Here resteth the body of the noble impe Robert of Dudley, sonne of Robert, Erle of Leycester."

Among the early Greeks the word *anecdote* meant something to be concealed—something not to be given out or told. How its meaning changed is not known; but *anecdote* to-day means exactly the reverse of what it meant then.

Pate is now used only jokingly to mean "head," but the word is used quite seriously in the Prayer Book version of the Psalms: "His wickedness shall fall on his own pate."

Before it acquired its present meaning, *silly* conveyed the thought of "timely." There was a period also during which the word *silly* meant "happy."

Libel once meant "a little book," and *shrewd*

once meant "malicious." *Boy* once meant "girl," and *agony* once meant "a wrestling match." The word *villain* originally meant "peasant" and was in no way significant of evil.

THE COMPOSITE CHARACTER OF ENGLISH

There is scarcely a language in the world that has not contributed in some measure to make English the picturesque and colorful language it is to-day.

Such ecclesiastical words as *ark, altar, candle, cross, saint,* and *shrine* traveled to England from Italy in the retinue of St. Augustine. The saint and his followers brought with them also such words as *box, cherry, cucumber, cheese, chalk,* and *cook.*

At one time, the Anglo-Saxons and the Danes were close relatives, and the languages of the two mingled. As a result we owe to Denmark such words as *husband, fellow, sky, wing, want, call, law.*

The Feudal System gave us words like *fief, feudal, vassal, liege.* The Norman Conquest is responsible for the titles *prince, peer, marquis, viscount, baron.* Military terms introduced into England by the Norman Conquest include *armor, siege, lieutenant;* and in the legal world of that period appear such words as *privilege, traitor, justice.*

In geographical discoveries, during the 15th and

16th Centuries, the Spaniards and the Portuguese led the way. Keen antagonism existed between Spain and England—fostered, rather than otherwise, by the marriage of Queen Mary to Philip II of Spain. In spite of this antagonism, however, many Spanish words were introduced into England, including *cork, cigar, banana, cargo, chocolate, anchovy.* The word *chocolate* was taken from the Mexicans whom the Spaniards conquered.

During this period England was also absorbing words from the Portuguese, such as *albatross, veranda, fetish.* The latter is from *fetico,* the Portuguese word meaning "sorcery."

In the 16th Century, Genoa and Venice were the great maritime and commercial powers of the Mediterranean. The Italians of that period were renowned for their art, music, and manufactures; and they passed on to other nations many words connected with their arts and industries. Thus we find the English absorbing such musical terms as *alto, contralto, soprano, sonata;* and such art terms as *studio, fresco, cameo, vermilion, bust.* General words borrowed from the Italians of that period include *umbrella, macaroni, influenza, carnival.*

During the 17th Century, England and Holland struggled for the rule of the sea. The Dutch finally lost, but not until they had enriched the English language with such nautical terms as

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ahoy, reef, skipper, stoker, yacht, boom, hull, hoist, deck, cruise, bowsprit.

Though they failed on the sea, the Dutch triumphed in the arts. The painters of Holland began to influence the world. This influence made itself felt on the English language which at that time absorbed such Dutch words as *easel, landscape, stipple.* Other words that found their way from Holland to England are *wainscot, hop, frolic, fumble, Hottentot.* The words *trek* and *Boer* are more modern borrowings from Holland, dating from the South African War.

German and English sprang from the same stock, and the vocabularies of both languages are still somewhat alike. Thus it is not possible to point to many examples of pure German words that are now part of the English language. However, there are a few, such as *swindler, waltz, zinc, plunder,* and *poodle.*

The great French influence on English appears in the 17th Century. Charles I married the daughter of Henry IV of France, and many French manners and customs were adopted at the English court. As Charles II was brought up in France, the influence during his reign was even greater. Speech and literature were both affected, and we find books of this period generously sprinkled with words borrowed from the French. A few of the French words absorbed by the Eng-

lish language at this time include *adroit, brunette, caprice, caress, chagrin, coquette.* Some words, originally Spanish, came to us through the French. They include *cannonade, ambuscade,* and *barricade.*

The following list of familiar words that have come in from other languages illustrates the composite character of English:

African: oasis, zebra, sack, satchel, paper, ammonia, gum, morocco, fez, chimpanzee, guinea, gorilla, yam

Arabic: sherbet, magazine, tariff, chemistry, candy, admiral, alcohol, cotton, zero, myrrh, cipher, zenith, algebra, alkali, coffee, sofa, amber, Sultan, mattress, crimson, azure, Moslem, gazelle, Koran, minaret, elixir

Australian: kangaroo, boomerang

Celtic: galore, slogan, bard

Chinese: tea, mandarin, satin, nankeen, china, serge, silk, typhoon, junk, joss, tong, kowtow, fan-tan

Danish: call, they, knife, sky, scare, egg, scald, bull, blunt, same, slang, saga

Dutch: ballast, yawl, bluff, brandy, wagon, skates, loiter, growl, elope, knapsack, landscape, smuggle, measles, sloop, reef, morass, fop, boom, cookey, spook, gas, hustle, jeer, ogle, holster

French: mayonnaise, etiquette, war, parley, peace, rent, money, burlesque, apartment, automobile, privilege, justice, chute, cache, levee

German: loafer, meerschaum, kindergarten, nickel, quartz

Greek: apotheosis, acme, biography, myth, physiology, barometer, blaspheme, catarrh, catastrophe, decagon, dilemma, electric, glossary, hyperbole, hydrophobia, idiom, labyrinth, mechanic, octagon, oxygen, phenomenon, phrenology, rhetoric, sporadic, squirrel, surgeon, synonym, telegraph, telephone, thermometer, therapeutic, trophy, tyrant, zone, zoology

Hebrew: amen, sabbath, balsam, cherub, hallelujah, shekel, jubilee, manna, Satan, seraph, Jehovah, cabal, shibboleth, jug, log

Hindu: calico, chintz, pagoda, loot, jungle, palanquin, shampoo, sugar, Banyan, toddy, khaki

Hungarian: saber, hussar, coach

Italian: balcony, archipelago, cartoon, alarm, duet, ditto, concert, ruffian, malaria, bankrupt, citadel, contraband, copula, granite, guitar, lagoon, lava, madrigal, pistol, tirade, vista, stanza, motto, mustache, piano, quota, volcano, trombone, spaghetti, finale, opera, prima-donna

Japanese: kimono, geisha

Latin: suggest, organ, innuendo, beet, pear, lily, pound, leonine

Malay: amuck, gong, bamboo, bantam, caddy, rum, mango, orang-outang, rattan, sago, gutta-percha, cockatoo

Mexican: tomato, coyote

North American: hominy, skunk, squaw, tomahawk, moose, raccoon, moccasin, wigwam, toboggan, opossum

Persian: chess, divan, bazaar, caravan, rice, pajamas,

peach, borax, check, checkers, ghoul, hazard, horde, orange, lilac, jackal, mummy, sash, jar, musk, shawl, lemon

Polish: polka, mazurka

Polynesian: taboo, tattoo

Portuguese: caste, commodore, lasso, molasses, palaver, tank

Russian: steppe, cossack, mammoth, tundra

South American: alpaca, quinine, tapioca, guano

Spanish: armada, armadillo, cigar, sherry, broncho, cinch, barricade, negro, tornado, booby, mulatto, rusk, savanna, indigo, bravado, capsize, vanilla, buffalo, creole, embargo, cork, flotilla, cargo, mosquito, cask, renegade, comrade, alligator, contraband, ranch, corral, mustang

Turkish: bey, ottoman, tulip, bosh, kiosk, caviare

West Indian: canoe, potato, hurricane, maize, mahogany, tobacco, buccaneer, cannibal, hammock

THE STEADY GROWTH OF LANGUAGE

As language kept pace with the march of civilization through the ages, so does it now keep pace with the ever-changing conditions of life. New words are introduced; old ones outlive their usefulness and vanish.

When the stagecoach disappeared, along with it went a "stagecoach vocabulary"—a little group of words and phrases used in connection with that type of transportation. Modern travel and communication introduced such words as *telegram,*

cablegram, *subway*, *trolley*. Every important invention renders some words obsolete, and brings into being some new ones. Every important event (the World War is a notable example) introduces new words into the vocabulary.

An amusing story is told about the origin of the word *cootie*. It is related that a *poilu*, exhibiting one of the pests to an American soldier, used the familiar French exclamation, "*Écoutez!*" The American misunderstood it for "A cootie!" and took it to be the name for the pest. Thereafter, he always referred to it in that fashion; the name quickly spread through the trenches, and *cootie* the pest became. However, the American soldier, through coincidence, merely brought back and made familiar an old word; for the true origin of *cootie* is traced to the Sanskrit word, *kuti*. As an adjective it was in general use in the British Army about twenty years prior to the World War.

New industries always introduce new words. The moving picture industry, for example, brought into familiar usage such words as *shot*, *still*, *reel*, *fade-out*, *iris-in*. Radio made popular such words as *broadcast*, *microphone*, *static*.

New theories and ideas also are constantly adding to the vocabulary. The word *fletcherize*, for example, came in with the theory or doctrine of thorough mastication of food—a theory advanced

by Horace Fletcher. *Mesmerism* was derived from the name of Franz Mesmer; and an even more recent example is *hooverize* from the name of Herbert Hoover.

It is this constant growth and change that make the study of language so fascinating. When we contemplate our own complex language—rich and subtle enough to express the most vagrant fancies, the most elusive ideas—and when we contemplate in contrast the languages of savage tribes in Africa and Australia which, even to-day, do not provide sufficient words to count above two, we realize how closely the growth of a language keeps pace with the progress of its speakers. In a recent editorial concerning India's failure to throw off British rule, this very significant sentence appears: "The story of the troubles of the people of India is told in the fact that in 5,000 years of Indian literature the word *liberty* nowhere appears."

If you are interested in language, and in the growth and development of spoken expression, you will find the early vicissitudes of the English language, the foreign influences brought from time to time to bear on it, highly fascinating. One of the most interesting books on this subject is "Growth and Structure of the English Language," by Otto Jespersen.

II

THE AMERICAN LANGUAGE

THE GREAT LANGUAGE GROUPS

THE three greatest language groups are the *Aryan*, the *Semitic*, and the *Hamitic*. Of these three, the Aryan is probably the greatest and most important. It covers nearly all of Europe and stretches into India. In the Aryan group are included English, Spanish, French, German, Italian, Greek, Persian, Russian, Armenian, Sanskrit, and several minor Indian tongues.

The languages embraced by the Aryan group are not primitive. Their earliest speakers were probably past the Neolithic stage. The common root forms of the group begin to appear distinct about 4000 B.C. Latin, the copious language of the Romans, belongs to this group; and it is remarkable that Latin, Sanskrit, and Greek have a strong similarity in structure and root form. It is very likely that these three languages at one time sprang from a common source which no longer exists.

In the Semitic group of languages are Hebrew,

Arabic, Abyssinian, and several ancient tongues such as Assyrian and Phœnician. The Aryan-speaking and Semitic-speaking peoples are regarded or classed as the *Caucasians*. They were contemporary; and though history records them as warring upon each other and having commercial intercourse, their language groups remained separate and distinct.

The Hamitic language group originated along the Mediterranean, on the African coast, and radiated into western Europe. Included in the group are ancient Egyptian and Coptic, the colorful Berber language, and the various tongues of eastern Africa. There is such a marked similarity between certain Egyptian and English words that authorities are inclined to believe there was at one time a pro-Hamitic language which branched off into the Aryan group.

There are, of course, other distinct language groups, among them the *Turanian* which includes Magyar, Turkish, Manchu, Mongol, Lappish, Finnish, and the Samoyed speech of the Siberians. In the *Chinese* group are the Chinese, Burmese, Siamese, and Tibetan tongues. The American-Indian languages are usually gathered into one group or family; but the forms and branches of these languages were so widely varied that often, when a tribe split up and its members were separated for one or two generations, they were

scarcely able to understand each other when they came together again.

We have mentioned here only the largest and most important language groups. There are many lesser languages that do not classify, that do not come under any one great head. Different races of men, living under different conditions and in different environments, have developed widely varying languages to meet their special needs. Every known race, no matter how savage, has some form of language; and it is developed to a greater or lesser extent according to the degree of civilization reached by the people.

CONCERNING THE ENGLISH LANGUAGE

As English-speaking people, we are, of course, chiefly interested in English, which is one of the main branches of the Aryan group.

English is comparatively new, though many of its root forms reach back to the distant origin of the Aryan languages. Richard Mulcaster wrote, as late as 1582: "The English tongue is of small reach, stretching no further than this island of ours, nay not there over all." In the last three hundred years, however, English has experienced a tremendous growth, and its use has widened and spread. Especially in the last fifty years has its use spread, for tourists have carried the English tongue into almost all corners of the

world, and now it is scarcely possible to go anywhere without encountering someone who speaks and understands the language. Indeed, English is now often referred to as the "universal language"—because it is so universally spoken and understood.

We who speak English have a rich, colorful, beautiful language. Almost a hundred years ago Jakob Grimm, the founder of comparative philology, said: "In wealth, wisdom, and strict economy, none of the other living languages can vie with it." And he predicted that English would one day be the chief tongue of the world.

The average person in America to-day uses about 2,500 words in ordinary speech. The well-educated person uses between 10,000 and 13,000 words. Shakespeare, whose vocabulary is regarded as the largest ever used by any one individual, used about 15,000 words. But to yield once more to temptation to contrast, there are savage people still existing who find a few dozen words wholly adequate for all their needs.

But, after all, it is not the number of words you know that is of importance, but rather your discrimination in their choice and use. The purpose of language is to convey ideas; and our purpose in this book is to help you convey your ideas directly, expressively, without waste of words or time. It is a distinct business and social advantage to be able to phrase your thoughts and ideas in rugged, colorful, interesting language.

AMERICAN *vs.* ENGLISH

There was a time when English and American were identical. But to-day we speak, on this side of the Atlantic, a language that is characteristically American.

It is a fluent language, expressive. It has boldness, humor, imagination. It is a language enormously and colorfully enriched by the many threads that have been drawn through its fabric since the Pilgrims first landed on these shores.

We Americans have made our language with our history. In it are reflected the subtle influence of German, Irish-English, Yiddish, and other immigrants. In it are reflected the ever-changing, ever-widening activities of American life. In it we trace the story of American traditions, tastes, and ideals.

Henry L. Mencken, in his very readable and entertaining book, "The American Language," says: "Of the intrinsic differences that separate American from English, the chief have their roots in the obvious disparity between the environment and traditions of the American people since the seventeenth century and those of the English." He points out that such commonplace terms as *box car, caboose, air line,* and *ticket agent* are still unknown in England.

The following list indicates in some small meas-

ure the disparity between English and American words of the same meaning:

American	*English*
baby carriage	pram
baggage car	luggage van
billboard	hoarding
boardwalk	promenade
bowl	basin
cane	stick
canned goods	tinned goods
check	register
conductor	guard
corn	maize
dime novel	shilling shocker (penny dreadful)
druggist	chemist
fireman	stoker
gasoline	petrol
installment plan	hire-purchase plan
janitor	caretaker
legal holiday	bank holiday
molasses	treacle
moving picture theater	cinema
oatmeal	porridge
orchestra seats	stalls
peanut	monkey nut
proof reader	corrector of the press
saleswoman	shop assistant
saloon	public house
stem winder	keyless watch

American	*English*
taxes	rates
track	line
trunk	box
typhoid fever	enteric
mail box	pillar box

The American language has a marked vigor and brevity. Words typically American—such as *bunk*, for example—show that they have passed through a distinct shortening process. *Buncombe*, originally an old English word, became *bunco* when it was introduced in this country; in time it was shortened even more and became *bunk*. So it has remained—*bunk*—a rugged, colorful, expressive, interesting *American* word.

Mr. Mencken compares two signs—one in America and one in England. He tells us that in the washroom of the British Museum there is, or was until recently, a placard reading: "These Basins Are For Casual Ablutions Only." By contrast, he mentions the familiar sign at all crossroads in America: "Stop! Look! Listen!" He says that between the two "lies an abyss separating two cultures, two habits of mind, two divergent tongues."

It is evident that many of the piquant American neologisms were created to meet special needs. Such words as *joy ride, highbrow, lounge*

lizard, has-been are colorful and expressive; and they tell quickly, tersely, what might otherwise require a long explanatory phrase.

Many of our American words have been deliberately invented to give names to new products or inventions. Examples are: *kodak, klaxon, orangeade, victrola, dictograph, vaseline.*

You will find the study of the English language in America valuable for two reasons: it will show you how words are made and how they reflect the life of the people—imbue you with a sense of word values that will help you to speak interestingly and well; and it will give you a fascinating subject to discuss whenever you want to "make" conversation. In addition to Mr. Mencken's book, we recommend "The English Language in America," by George P. Krapp, professor of English at Columbia University.

CONCERNING THE USE OF SLANG

The occasional use of slang makes language more vivid and expressive. *Graft,* as a word, may not be the finest English—but can you name another as terse, as rugged, as expressive of the thing it signifies?

The American language is rich in clever and humorous slang expressions—"the product," one writer declares, "of an exuberance of mental activity, and a natural delight of language making." When these expressions are taken up by the

masses and bandied about, they quickly lose their significance and their piquancy; but some slang expressions so aptly convey a thought or idea that they meet a genuine need, and so, in time, become a legitimate part of the language.

For example, the word *nice* was at one time regarded indelicate and was in slang use only. No writer of fine English would have used the phrase "a nice time" or "a nice day." To-day we use the word familiarly, and it is accepted as good English. Another example is the phrase, "to hold up." As late as 1901, Brander Matthews referred to this as a slang expression; yet to-day it is in good use. *Awful* is another word that rankles in the breast of the purist. He proclaims it impossible slang—as indeed it is when used in such phrases as "*awfully* sweet" and "*awfully* cute"; but surely no one but the pedant would hesitate to say "Mrs. Jones has *awful* children," or "Isn't this *awful* weather we're having?"

There is, of course, a fine discrimination in the use of slang, even as there is in the use of legitimate phrases. There are words and expressions that smack of the gutter and that no well-bred person would ever use; but there are also words and expressions, for the most part devised by writers of wit and ingenuity, that certainly lend color to conversation and that may be used with judgment and in moderation.

Such expressions as "cut it out," "butt in," etc., are more forceful in ordinary conversation than their dignified literary synonyms. The specific, precise word is always more expressive than the general, inexact word whether, as Walter Barnes says, "that general word is a waif from the music hall and the back alley or a highly respected child of Noah Webster's own lineage."

Many popular slang phrases and expressions are in the nature of metaphors. Such phrases as "to kick the bucket," "to hold up," "to freeze out," "to monkey with the buzz-saw," etc., are not ordinary slang, but rather highly expressive figures of speech.

Terse, picturesque words such as *blowout*, *roughneck*, *cold snap*, *back-talk*, *bellhop*, *firebug*, etc., are typically American. Such compounds are almost limitless and, as Mencken says, "have been largely responsible for giving the language its characteristic tang and color."

It is the all-too-popular slang phrase that must be avoided—the phrase that jumps readily to the lips of the modern flapper, the phrase that is bandied by schoolboy and shopgirl—such phrases as "I'll say she is!" "Act your age!" and similar banalities, for the most part originated and foisted upon a suffering public by cartoonists who, after all, must earn their bread and board some way!

Morphological shortenings such as *cab* for *cab-*

riolet, taxi for *taxicab, photo* for *photograph, bus* for *omnibus, 'phone* for *telephone,* etc., were once regarded as slang; but they have become, through constant usage, good English. However, it is poor taste to use such contractions incessantly in your speech.

Use slang if you like, but remember that, to be truly colorful, the word of slang must be like the uncut diamond in a velvet jewel case—an unpolished word in a setting of beautiful language.

III

VOICE CULTIVATION

THE FOUR FACTORS OF VOCAL EXPRESSION

ONE of the first essentials in learning to speak well is to cultivate a pleasing voice. It is, of course, both necessary and desirable to know something about the mechanism that produces voice, in order to be able to improve its use and refine its timbre.

Voice is the sound produced by the vibrations of the vocal cords—two bands of fibrous tissue located in the larynx, or voice box. The vocal organ is a wind instrument; and the sounds of the human voice are produced by puffs of breath passing through the voice box and setting up vibrations of the vocal bands. This is the fundamental or basic *sound tone* which is articulated by the palate, tongue, and lips into speech, or words.

The vocal apparatus consists of four distinct parts, and these parts represent the chief mechanical factors of speech. They are: the breathing organs, the larynx or voice box, the resonance cavities, and the organs of articulation.

Of greatest importance, perhaps, is the voice box; for it is here that the fundamental sound tone originates. This voice box is hinged to the top of the windpipe (trachea) and encloses the vocal bands. When the vocal bands are relaxed, as in ordinary breathing, there is no sound. But when they are drawn together, tightened, the process of vocalization begins. The closer and tighter the bands are drawn, the *higher* the tone; and the stronger the current of breathing, the *louder* the tone. The intensity, or loudness, of voice depends very largely upon the breathing. The lungs, which provide the power by which speech is produced, rest upon the diaphragm; and the abdominal muscles assist the operation of the diaphragm in the breathing process. Thus you see how important it is to breathe properly when speaking—deeply, from the diaphragm.

The quality, clang tint, or timbre of the human voice is governed by precisely the same principle that determines the quality of any musical instrument. The resonance cavities of the human voice box, in which the sound waves vibrate, correspond to the pipes of an organ, the tubing of a horn. Just as musical tones are given resonance by the vibrations in the hollow pipes (or hollow body, as in the case of the violin), the human voice is given quality by the vibrations in the resonance chambers. It is when the speaker fails

to utilize the resonance cavities that his voice sounds "flat" or "thin." Even a harsh or nasal voice is not always the fault of the organs, but rather of the speaker who does not use the organs to advantage.

HOW TO CULTIVATE THE VOICE

The greatest of all orators, Demosthenes, was handicapped by a pronounced stutter and by a voice that was naturally unpleasant. Nevertheless, through the most rigid self-discipline, he overcame these defects and made his voice a thing of beauty.

There is no reason why you cannot cultivate a pleasant, musical tone of voice. The way to do this is to begin at once to overcome the habit of slovenly speech, to school yourself to talk slowly, carefully, gently. This does not mean that it is necessary to be stilted in your speech. By all means express your thoughts and ideas with spontaneity and verve, for that is what lends personality and color to what you say; but avoid meticulously the carelessness in voice and speech that are instinctively associated with the uncultivated and ill-bred.

No one can give you a pleasant voice; you must develop it yourself. And it must be natural, not strained and affected. You must be able to talk in a fine, low, rich tone of voice always, without

stopping to think about it. Well-bred people never raise their voices, even in anger; for the low, gentle voice is an instinctive part of their well-bred personality. This is clearly indicated by Doctor Jespersen in his "Growth and Structure of the English Language." He says:

"Those who use many strong words to express their likes or dislikes will generally also make an extensive use of another linguistic appliance, namely violent changes in intonations. Their voices will now suddenly rise to a very high pitch, and then as suddenly fall to low tones. An excessive use of this emotional tonic accent is characteristic of many savage nations. . . ."

The real secret of a charming, cultivated voice is that it shall come from the chest—not from the throat alone. The voice that comes from the throat is either coarse or high pitched, and almost always unpleasant. The low, gentle tone of voice is the voice we like, the voice that appeals. It should not be too low to be heard, but soft and clear. Like poise, it suggests *power in repose.*

IMPORTANCE OF CORRECT BREATHING

Good speaking requires that we utilize our lung capacity and that we gain full control of the breath supply. An excellent plan is to practise reading aloud before a mirror, articulating each word slowly and distinctly and pausing for deep

breaths between phrases. Watch your lips as you form each letter, utter each syllable with deliberation, and make an effort to breathe correctly. This may seem monotonous at first; but it is only through practice that you can hope to cultivate a forceful, pleasant, expressive manner of speech. It was practice of the most painstaking sort that gave Caruso his magnificent voice.

You will find it valuable to cultivate the knack of listening critically to the sound of your own voice. So very few people do. Yet it is only by listening critically to your voice that you can discover its crudities and defects, and so gradually mold them away.

Following is a selection for you to read aloud before your mirror. While you read, *listen to yourself*. Watch your mouth as you pronounce each word. Keep a pronouncing dictionary handy, and if there are any words with which you find difficulty, look them up at once and see how they are properly pronounced. Breathe deeply; enunciate clearly; give to each vowel and consonant its full sound value. Don't slur words and syllables together; but be sure to avoid also the opposite extreme—clicking off each little syllable like a word on a typewriter. Let your ideal be distinct articulation, correct breathing, and a fine, rich tone of voice.

In the first reading of the following selection,

try to discover your undesirable qualities of voice and speech; in the second reading, see that these undesirable qualities are eliminated.

Why We Fight

With this background of history, and in this sense, then, we fight Germany—

Because of Belgium—invaded, outraged, enslaved, impoverished Belgium. We cannot forget Liége, Louvain, and Cardinal Mercier. Translated into terms of American history, these names stand for Bunker Hill, Lexington, and Patrick Henry.

Because of France—invaded, desecrated France, a million of whose heroic sons have died to save the land of Lafayette. Glorious golden France, the preserver of the arts, the land of noble spirit —the first land to follow our lead into republican liberty.

Because of England—from whom came the laws, traditions, standards of life, and inherent love of liberty which we call Anglo-Saxon civilization. We defeated her once upon the land and once upon the sea. But Australia, New Zealand, Africa, and Canada are free because of what we did. And they are with us in the fight for the freedom of the seas.

Because of Russia—New Russia. She must not be overwhelmed now. Not now, surely, when

she is just born into freedom. Her peasants must have their chance; they must go to school to Washington, to Jefferson, and to Lincoln, until they know their way about in this new, strange world of government by the popular will.

Because of other peoples, with their rising hope that the world may be freed from government by the soldier.—FRANKLIN K. LANE.

OVERCOMING FAULTY VOICE CONDITIONS

Just as the most beautiful voice sounds harsh on a tuneless instrument, the most eloquent words lose their soul when delivered in a shrill, unpleasant, strident or monotonous tone of voice. This thought is aptly expressed in "The Science of Culture":

"A man's words are veritable instruments of music; but the soul supplies the meaning, just as the violin in the hands of a master can show the emotions which the music of a great composer has aroused in his soul. An ignorant man can take these same musical instruments and play as discordant a jargon of words as the tintinnabulations of an amateur band at its first practice; but when a master touches them, the words seem to have an unexpected soul, as does an orchestra under the direction of a Campanini or a Thomas."

You can make your voice precisely what you want it to be. All that is necessary are practice,

sincerity, and a will to achieve. Deep breathing from the chest, distinct articulation, and a soft, clear, carefully modulated tone are the first essentials. Even stammering, stuttering, and lisping can be overcome with a little genuine effort.

Let your first step toward becoming a pleasant speaker be the correction of faulty voice conditions. Two of the most unpleasant voice qualities are raspiness and nasality. The latter is due either to a chronic nasal obstruction, or to a habit of breathing through the mouth instead of the nose. To overcome the nasal twang, practise deep breathing through the nose, and open the mouth widely when speaking.

The other extreme, a harsh and throaty quality, is quite as undesirable. The ideal is a musical, not a guttural, tone of voice; and if your speech has a throaty quality, you should make an effort to throw the voice forward in rich, full tones.

The organs of speech are as marvelous and as complex as the most delicate musical instrument, and you must take care of them if you want a fine, cultivated tone of voice. Be careful that you do not overstrain the vocal cords by prolonged cheering, or by speaking for a long time in a strained, unnatural voice. Gargle the throat occasionally to rest and refresh it, and breathe deeply when you are in the open air.

The Italians have a favorite old proverb which

says: "He who has a tongue in his head can go the whole world over." Of course, having a tongue in your head is not quite sufficient; you must know how to use it. When you do, you will find it of invaluable service to you in all your business and social contacts. Nothing in life will pay you greater dividends—in friends and in happiness—than the ability to express yourself clearly and well, in a voice that has magnetism and beauty.

THE HARSH, SHRILL VOICE

The shrill voice is due to the habit of speaking with the muscles of the mouth and throat contracted, so that the full deep tones cannot pass through. This habit may be due to poor breathing, to nervous tension, or to both.

You have probably noticed that when you become excited and emphatic, the tone of your voice becomes higher and shriller. This is because, in your excitement and tension, the muscles of the mouth and throat contract and the air passages become half closed. Instead of the full, flexible tones that your words should have, they come forth in sounds that are shrill and unpleasant. The more excited or tense you become, the more the air passages close, the more the throat muscles contract. The only way to relax these muscles and open the air passages so that the tones can emerge rich and full, is to throw the

tension down to the diaphragm. This is accomplished by *deep breathing.*

If you speak habitually in a shrill voice, the thing to do is to practise deep breathing regularly and conscientiously. Get all tension out of the muscles of the throat and mouth. Draw the breath deep into the diaphragm and *feel* the throat muscles relax, *feel* the air passages open. Practise deep breathing while you are speaking; and make a sincere effort to get the shrill, harsh quality out of your voice.

Perhaps your voice becomes shrill only when you are tense and excited. In this case, make an effort to form the habit of stopping to take a long, deep breath when you find that you are speaking under the influence of emotion or excitement. Then proceed, breathing deeply while you speak —and you will find that your voice has lost its disagreeable, strident quality.

HOW TO OVERCOME LISPING

Lisping usually arises from the use of the sound *th* instead of *s*, as for example, *thith* for the word *this*. It is a defect due to incorrect use of the tongue. Either it is held in too extended a position, or it is placed against the teeth instead of farther back in the mouth. The condition can very easily be corrected by persistent effort in the right direction.

Practise reading this list of words aloud, making a prolonged hissing sound as you say every *s:*

sensible	syrup
secretary	seashore
sassafras	symphony
susceptible	scintillate
season	sensation
solemn	science

An excellent exercise for those who lisp is to practise reading aloud the following sentences, giving to each *s* a prolonged hissing sound and watching carefully the position of the tongue so that it does not extend too far forward in the mouth:

There are seashells at the seashore.
Have you seen the seaweeds at the seashore?
It is a sensational discovery of science.
Let us softly sing these sweet, sad hymns.
We will listen in silence to the siren's song.
When Ezra seized Solomon he was amazed.
Several soldiers were singing in the sun.
Sometimes he seems to be silently singing.
The summer is softly slipping away.

Reading aloud is excellent practice if you lisp. Take any page from this book, and read it aloud before a mirror. Watch your tongue while you read, and keep it far back in the mouth when you pronounce *s*. In practice, give to the *s* a prolonged hissing sound; but in ordinary speech

shorten the *s* without lapsing again into the incorrect *th*. Until you overcome completely the habit of lisping, speak carefully and deliberately, schooling yourself to sound each *s* with precision.

It is advisable to consult a specialist in speech defects if ordinary methods of self-discipline do not check your lisping.

STAMMERING AND STUTTERING

Like lisping, the habit of stammering can be overcome by practice and persistent effort.

Almost everyone stammers on occasion. When one is grief-stricken, or highly moved, or excited, when one is embarrassed, or frightened, or over-eager to speak—on all such occasions it is likely that the coördination of muscles and nerves be so disturbed that broken speech and stammering result.

Habitual stammering robs speech of its power and force. To overcome it, practise reading aloud *daily*, and force yourself to read slowly and with deliberation, sounding each syllable. Never permit yourself to speak quickly; even under the stress of emotion, try to remember that what you say will be infinitely more forceful if you say it slowly, deliberately, and without stammering.

Stuttering is usually more deep-rooted than stammering; yet it is largely habit, too, and can be overcome. Here is some helpful advice if you stutter:

1. Don't be self-conscious. Remember that some of the greatest orators stuttered and overcame the defect—and you can too.
2. Never begin to speak until you know precisely what you want to say. Then *say it*, without hesitation.
3. On all occasions speak calmly, slowly, and deliberately.
4. Practise reading aloud, and sound every syllable of every word with care and precision.
5. When you begin to stutter, stop speaking. Take a deep breath, and proceed again calmly —with confidence.
6. Never permit yourself to be hurried.
7. Breathe regularly and deeply.
8. Do not think about your defect while you are speaking.
9. If you have special difficulty with certain sounds, practise those sounds aloud before your mirror.
10. Repeat the following ten words every morning and every night as an exercise to overcome stuttering:

tattle-tale	skipper
titivate	stutter
titter	skater
tittle-tattle	setter
stepper	shipper

GESTURE AND MANNERISMS

There can be no objection to an occasional gesture in speech, if it is simple, natural, and unaffected. A slight lifting of the head, a little swing of the hand, a tiny shrug of the shoulders—such gestures, when not overdone, are interesting and expressive. But well-bred people do not pound on the table to emphasize what they are saying, do not shrug and gesticulate continually. Nor do they keep a finger carefully leveled at the person to whom they are talking.

Most of us have mannerisms in our speech, and pleasant mannerisms are by no means undesirable. They add personality and character to what we say. That is, of course, the mannerisms that are unaffected and sincere. If you have a natural way of smiling a bit while you speak, or nodding your head a little, or lifting your voice at the end of each sentence, there is no harm done. Such mannerisms do not make you any less interesting or agreeable a talker.

But if you have acquired the deplorable habit of drawling, or if you talk through your teeth, or muffle your words, or stammer, or race breathlessly through one sentence after another, you should begin at once to overcome these faulty mannerisms, for they are annoying and disagreeable to others.

Another undesirable mannerism is to prefix each sentence with "Now" or "And so." This has an irritating effect upon listeners. Such mannerisms or habits as coughing, hesitating, groping for words, clearing the throat, etc., are often simply forms of nervousness, and can be overcome by a little will power and practice. Habituate yourself to speak slowly, carefully, and with deliberation at all times; use gesture in moderation; and retain only those pleasant mannerisms that are expressive of your personality.

IMPORTANCE TO THE FOREIGNER OF MASTERING ENGLISH

Foreign-born people living in the United States often find difficulty in pronouncing certain English sounds. This is a handicap and a disadvantage; for people who wish to identify themselves with American life and American activities must be able to speak the English language intelligibly and well.

No one realizes more poignantly than the foreigner himself what a great handicap the inability to speak the language well is to him in his daily contacts. He possesses a native intelligence which he cannot display because, among the people with whom he is obliged to do business—buy, sell, exchange opinions, mingle in daily intercourse—he is inarticulate. He is unable to make himself

clearly understood, unable to do justice to his ideas, unable, because of the handicap of his unpolished speech, to enjoy the full benefits of his citizenship.

Only through his own efforts can he master the language and acquire for himself a treasury of rugged English words to express his thoughts and ideas. It is hoped that the information on vocabulary building and on the choice and use of words in this volume will prove helpful. We highly recommend a course of daily reading, with a foreign-language dictionary to explain the meanings of words. Nothing will so quickly improve the foreigner's grasp of the language as careful, discriminate reading.

HOW TO OVERCOME THE ACCENT

Quite as great a handicap as not knowing the language is that of speaking it with a pronounced foreign accent, though it is a handicap more easily overcome. All that is necessary are practice and persistent effort along the right directions.

Some of the most troublesome English sounds for the foreign-born are *v*, *w*, *t*, *d*, and *th*. Many say *-ink* for *-ing*, *srewd* for *shrewd*, *vell* for *well*, *crip* for *crib*. These are not very difficult errors to overcome; and we urge all those who have been using in their speech the errors characteristic of their native race to make a sincere effort to over-

come them. Here are some general suggestions for the elimination of the foreign accent:

1. Breathe deeply while speaking.
2. Avoid harsh, guttural tones.
3. Do not be afraid to open the mouth widely and use the tongue freely. Sound each syllable with precision.
4. Listen to people who speak English well and imitate them.
5. Keep the throat passages open and avoid nasality.
6. Use simple words, and be sure you are pronouncing them correctly. Let the dictionary be your guide.
7. Try not to be conscious of your accent. Speak slowly and carefully but without too much emphasis.
8. Have confidence in yourself. School yourself to speak with ease and assurance.
9. Listen to yourself, and compare your accent with that of American-born people who speak English well.
10. Practise reading aloud before a mirror, and repeat the words with which you have difficulty until the difficulty vanishes.

If you have difficulty in pronouncing *b* and *p*, repeat the following sentences over and over again, listening to yourself and noting your im-

provement. Practise these sentences until you can say them with ease:

Put the pretty blossoms in a vase.
You had better put the baby to bed.
Please put the book on the bed.
Betty is a prim, pert person.
He plucked a bud from the posies in the park.
She takes pleasure in pretty baubles.
The bold boy beat the poor brown dog.
He sent a birthday gift of pretty posies.

To practise the correct pronunciation of *j* and *ch*, use the following sentences, reading them slowly and carefully aloud before a mirror:

Judge and jury judged the case.
Jenny jumped toward the children.
The chimes just rang in the chapel of the church.
The children chose the janitor for the judge.
John just would not be cajoled.
The lawyer's jests amused the jury.
George judged him to be generous and just.

To practise the correct sound of *th*, use the following words, repeating them one after another. Be sure that the tongue is drawn back in the mouth and not extended straight against the teeth:

truth	thread
think	thistle
thought	thankless
Ruth	thatch

through	theatrical
froth	troth
thence	mother

Following is a list of common errors, made frequently by foreign-born people:

ah for *er*	as *feathah* for *feather*
b for *p*	as *cab* for *cap*
p for *b*	as *crip* for *crib*
th for *fth*	as *fith* for *fifth*
w for *wh*	as *wat* for *what*
k for *g*	as *rink* for *ring*
gg for *g*	as *ring-g* for *ring*
w for *r*	as *twy* for *try*
r-r for *r*	as *r-r-ring* for *ring*
sr for *shr*	as *srew* for *shrew*
z for *s*	as *thiz* for *this*
sss for *s*	as *wasss* for *was*
d for *t*	as *lidle* for *little*
e for *i*	as *leetle* for *little*
la for *le*	as *littla* for *little*
d for *th*	as *dem* for *them*
v for *f*	as *vrom* for *from*
v for *w*	as *vind* for *wind*
w for *v*	as *wice* for *vice*
d for *th*	as *dink* for *think*

Find the errors characteristic of your race and eliminate them from your speech. You can do it if you make a real effort and if you practise constantly and systematically. Read aloud as much as possible, and mingle with people who speak fine, pure English.

IV

PRONUNCIATION

IN THE United States, accent varies according to locality. We find distinct traits of pronunciation in Boston, Philadelphia, New York; in the South, the North, the West. Pronunciation varies also among foreign-born people living in this country—the Irish, English, German, French—people who speak correctly, but with accents peculiar to the mother tongue.

Such traits of pronunciation, typical of a section of the country or of a whole race of people, must not be confused with the crude mistakes in pronunciation that originate in illiteracy. A man from Philadelphia may say "haow" for *how;* he may say "caow" for *cow;* we are merely fascinated by his accent. But if he says "genilmun" for *gentleman*, "kep'" for *kept*, "Eyetalyun" for *Italian*, we cannot help realizing that his speech is crude and uncultivated.

A common fault of speech is to drop the final "*g*." *Pudding* should not be "puddin'"—nor *walking*, "walkin'." In the rush and hurry of modern life, we are prone to mutilate speech

by rapid utterance and carelessness. We say "C'mon" for "Come on"; "G'wan" for "Go on." We clip syllables, and slur words, and drop consonants—not because we do not know better, but because we do not take the time or trouble to pronounce carefully.

The person who sounds the "*t*" in *often*, makes the mistake because he does not know the correct pronunciation. He is more easily forgiven than the person who says "gov'ment" for *government*, "reconize" for *recognize*, "yestiday" for *yesterday*. There is only one way to banish such flagrant evidences of carelessness from speech; and that is to pronounce each word slowly and deliberately, sounding every syllable with care.

The following are common errors in pronunciation, due more often than not to a slovenly and careless manner of speech:

Correct	*Incorrect*
perhaps	praps
usually	usally
pumpkin	punkin
did you	didja
you are not	yarnot
I want to go	I wanna go
give me	gimme
let us go	les go
something	sumthin
what are you doing	wotcha doin

I'll meet you	I'll mee-chew
it's very tedious	it's very teejus
he graduated	he grajated
I like sarsaparilla	I like sassprella
they come regularly	they come reg'ly
he produced it	he perduced it
see the children	see the chillun
he's in the cavalry	he's in the calvary
I suppose so	I spose so
it is February	it is Febuery

In conversation, if you are in doubt as to the correct pronunciation of a word, do not use it. Substitute some other word of which you are sure. But remember the word, and look it up in a pronouncing dictionary at your first opportunity. Then lose no time in finding a place for the word in your conversation. It is only by becoming familiar with words that you can use them freely, easily, and without self-consciousness.

HOW TO IMPROVE THE PRONUNCIATION

"The satisfaction that comes from a knowledge of English pronunciation and the consequent ability to pronounce correctly," says William H. P. Phyfe, "is similar to the pleasure that results from skill in any other fine art, and becomes a source of continual enjoyment, since this higher art is brought into constant requisition in some form or other."

Your ideal should be to achieve clear, distinct, correct pronunciation, free from apparent effort. With this end in view, associate as much as possible with people who speak well. Attend lectures and the theater, and listen carefully to the pronunciation of words. Read slowly, and with attention to the composition of words. Cultivate the persistent use of a dictionary, and resolve never to permit a spoken or written word to pass you by until you know precisely how to pronounce it.

Vogue says: "There is no better way to cultivate a perfect pronunciation, apart from association with cultivated people, than by getting a small pronouncing dictionary of words in ordinary use and reading it word by word, marking and studying any that you use frequently and mispronounce. When you know them, then read any book at random slowly aloud to yourself, very carefully pronouncing each word. The consciousness of this exercise may make you stilted in conversation at first, but by and by the 'sense' or 'impulse' to speak correctly will come."

It is interesting to contemplate the possible influence of the radio upon speech. The actor and the orator have always had an influence upon their audiences; what will be the influence of the popular announcer, of the favorite broadcaster, who reach vast unseen masses of people? It is, of course, necessary to speak slowly and deliberately

into the microphone, sounding each word so that no syllables are lost. Unquestionably, the person who broadcasts has it within his power to inspire people to talk better, and by example teach them to pronounce words more carefully and more correctly.

Our advice to you is to tune in on radio lectures whenever possible, attend the theater as much as you can, associate with people who speak well, but do not accept as authoritative someone's else pronunciation of a word. When you hear a word pronounced differently from the way you are accustomed to pronounce it, use your dictionary and *make sure.*

HOMONYMS

A homonym is a word having the same sound as another, but differing from it in meaning. Following are sets of homonyms in general use; discover the meaning of each word from the dictionary and try weaving each homonym, one by one, into a sentence to show its meaning:

soul	miner
sole	minor
aught	draft
ought	draught
ascent	boy
assent	buoy

current	compliment
currant	complement
stair	need
stare	knead
clause	kill
claws	kiln
guilt	freeze
gilt	frieze
bridal	serge
bridle	surge
cession	buy
session	by
cite	seen
site	scene
sweet	mite
suite	might
wood	bad
would	bade
there	principle
their	principal
wade	climb
weighed	clime
key	ring
quay	wring
heard	steel
herd	steal

Following is a list of words frequently mispronounced. Study this list of words, and mark those you have been in the habit of mispronouncing, making it a point to use these words correctly in your speech whenever possible. The following table of diacritical marks will give you the key to the signs used in indicating the pronunciation of the words.

KEY TO SIGNS

ä	*a* in arm	ŏ	*o* in odd
ȧ	*a* in after	ô	*o* in or
ă	*a* in cat	ȯ	*o* in only
â	*a* in air	ō	*o* in cold
ā	*a* in ate	o͝o	*oo* in book
b	*b* in bat	o͞o	*oo* in noose
ch	*ch* in chat	p	*p* in play
d	*d* in do	r	*r* in ring
ĕ	*e* in end	s	*s* in send
ē	*e* in eel	sh	*sh* in sharp
ē̆	*e* in verve	t	*t* in to
f	*f* in flee	ṭh	*th* in thy
ḡ	*g* in go	th	*th* in think
h	*h* in help	û	*u* in surge
ĭ	*i* in it	ŭ	*u* in sup
ī	*i* in light	ū	*u* in duke
j	*j* in jest	v	*v* in very
k	*k* in keep	w	*w* in wet
l	*l* in love	y	*y* in yet
m	*m* in most	z	*z* in zebra
n	*n* in not	*zh*	*z* in azure
ng	*ng* in sing	ö	*o* in Göthe
äɴ	*en* in encore	ü	*u* in Müller
ôɴ	*on* in bonbon	ăɴ	*in* in vin
k	*ch* in Richter	ŭɴ	*un* in un
oi	*oi* in soil	*ow*	*ow* in now

abdomen—ăb-dō′-mĕn, *not* ăb′-dō-mĕn.
abeyance—ȧ-bā′-ăns, *not* ȧ-bē′-ăns.
abhor—ăb-hôr′, *not* ăb-hŏr′.
abject—ăb′-jĕkt, *not* ăb-jĕkt′.
ablative—ăb′-lȧ-tĭv, *not* ăb′-l-tĭv. (Be sure to pronounce the second syllable.)
aborigines—ăb-ō-rĭj′-ĭn-ēz.
abstemious—ăb-stē′-mĭ-ŭs, *not* ăb-stĕm′-ĭ-ŭs.
abysmal—ȧ-bĭz′-măl, *not* ȧ-bĭs′-măl.
acclimate—ăk-klī′-māt, *not* ăk′-klĭm-āt.
acclimatize—ăk-klī′-mȧ-tīz, *not* ăk′-klĭm-ȧ-tīz.
accompaniment—ăk-kŭm′-păn-ĭm-ĕnt, *not* ăk-kŭmp′-nĭm-ĕnt. (A word of five syllables.)
accurate—ăk′-kū-rāt, *not* ăk′-kēr-ĭt.
Achilles—ȧ-kĭl′-ēz.
acolyte—ăk′-ō-līt.
acquiesce—ăk-wĭ-ĕs′.
acumen—ȧ-kū′-mĕn, *not* ăk′-yū-mĕn.
adieu—ȧ-dū′; *Fr. pron.* äd-yö′.
adjourn—ăj-ûrn′, *not* ăd-jûrn′.
adjutant—ăj′-ŏŏ-tănt.
admirably—ăd′-mĭr-ȧ-blĭ, *not* ăd-mī′-rȧ-blĭ.
adult (n. and adj.)—ȧ-dŭlt′, *not* ăd′-ŭlt.
advance (n. and vb.)—ăd-vȧns′, *not* ăd-vănsʹ.
advertisement—ăd-vēr′-tĭz-mĕnt *or* ăd-vēr-tīz′-mĕnt. (The latter pronunciation is more commonly used in the United States.)
aërial—ā-ē′-rĭ-ăl.
aëroplane—ā′-ēr-ō-plān.
æsthete—ĕs′-thēt.
æsthetic—ĕs-thĕt′-ĭk.
affluence—ăf′-flōō-ĕns.
alabaster—ăl′-ȧ-bȧs-tēr *or* ăl-ȧ-băs′-tēr.
albeit—ôl-bē′ĭt.
alcove—ăl′-kōv *or* ăl-kōv′.
alien—āl′-yĕn, *not* ā′-lĭ-ĕn.
alienate—ăl′-yĕn-āt, *not* ā′-lĭ-ĕn-āt.
aliment—ăl′-ĭm-ĕnt, *not* ā′-lĭm-ĕnt.
allegory—ăl′-lē-ḡō-rĭ.
ally (vb.)—ăl-lī′.
almond—ā′-mŭnd *or* ăl′-mŭnd.

alms—ämz.
alternately—ăl-tēr′-nāt-lĭ, *not* ăl′-tēr-nāt-lĭ.
ambergris—ăm′-bēr-grēs, *not* ăm-bēr-grĭs.
ambrosia—ăm-brō′-zhĭ-ȧ *or* ăm-brō′-zĭ-ȧ.
ameliorate—ȧ-mēl′-yō-rāt.
amenity—ȧ-mĕn′-ĭt-ĭ, *not* ȧ-mē′-nĭt-ĭ.
amiable—ā′-mĭ-ȧ-bl, *not* ā′-myȧ-bl.
ammonia—ăm-mō′-nĭ-ȧ, *not* ăm-mō′-nyȧ. (A word of four syllables.)
amour—ȧ-mōōr′.
amphitheatre—ăm-fĭ-thē′-ȧ-tēr.
ancien régime—äNs-yăN′rā-zhēm′.
ancient—ān′-shĕnt, *not* ān′-shĭ-ĕnt.
anemone—ȧ-nĕm′-ō-nē; *Lat. pron.*, ăn-ē-mō′-nē.
annihilate—ăn-nī′-hĭl-āt. (Pronounce the H.)
anomaly—ȧ-nŏm′-ȧ-lĭ.
anti (prefix)—ăn′-tĭ, *not* ăn′-tī.
apparatus—ăp-pȧ-rā′-tŭs, *not* ăp-pȧ-rä′-tŭs.
appendicitis—ăp-pĕn′-dĭs-ī′-tĭs.
applicable—ăp′-plĭk-ȧ-bl.
aquamarine—ā-kwȧ-mȧ-rēn′, *not* ăk-wȧ-mȧ-rēn′.
Arabic—ăr′-ȧ-bĭk, *not* ăr-ā′-bĭk.
archipelago—är-kĭ-pĕl′-ȧ-gō, *not* ärch-ĭ-pĕl′-ȧ-gō.
architect—är′-kĭ-tĕkt, *not* ärch′-ĭ-tĕkt.
archives—är′-kīvz *or* är′-kĭvz.
Aristotle—ăr′-ĭs-tŏt-l, *not* ăr-ĭs-tŏt′-l. (Accent the first syllable.)
arpeggio—är-pĕj′-ō.
askance—ȧs-kȧns′, *not* ăs-kăns′.
asparagus—ăs-păr′-ȧ-gŭs.
asphyxiate—ăs-fĭk′-sĭ-āt.
associate—ăs-sō′-shĭ-āt, *not* ăs-sō′-sĭ-āt.
atavism—ăt′-ȧ-vĭzm.
attacked—ăt-tăkt′, *not* ăt-tăk′-tĕd.
au fait—ō-fā′.
au gratin—ō grȧ-tăN′.
automaton—ô-tŏm′-ȧ-tŏn.
auxiliary—ôg-zĭl′-yȧ-rĭ.
avalanche—ăv′-ȧ-lȧnch.

baccarat—băk-ȧ-rā′; *Fr. pron.*, bȧ-kȧ-rȧ′.
bacchant—băk′-ănt.

bade—băd, *not* bād.
ballet—bȧl′-ā.
banquet—băng′-kwĕt *or* băng′-kwĭt.
Barthelemy—bär-tāl-mē′
basilica—bȧ-sĭl′-ĭk-ȧ.
bayonet—bā′-ō-nĕt.
believe—bē-lēv′, *not* blēv.
Bertillon—bĕr-tē-yôn′.
bestiality—bĕs-chăl′-ĭt-ĭ, *not* bĕs-chĭ-ăl′-ĭt-ĭ.
bevy—bĕv′-ĭ.
Biarritz—byȧ-rēts′.
blatant—blā′-tănt.
Boccaccio—bō-kä′-chō, *not* bō-kä′-chĭ-ō.
boisterous—bois′-tĕr-ŭs, *not* bois′-trus.
boudoir—bōō′-dwär.
bouillon—bōō-yôn′ *or* bōōl-yôn′.
bovine—bō′-vīn *or* bō′-vĭn.
branch—brȧnch, *not* brănch.
brand-new—brănd′-nū, *not* brăn′-nū.
brigand—brĭg̃′-ănd, *not* brĭg̃-ănd′.
Brillant—brē-yän′.
bromide—brō′-mīd *or* brō′-mĭd.
buccaneer—bŭk-ȧ-nēr′, *not* bū-kăn-ēr′.
buffet (cupboard)—bŏŏf′ā′ *or* bŭf′-ĕt.
burlesque—bûr-lĕsk′, *not* bûr′-lĕsk.
business—bĭz′-nĕs, *not* bĭz′-ĭ-nĕs.

cabaret—kăb′-ȧ-rĕt *or* kȧ′-bȧ-rĕ.
Cadillac—kȧ-dē-yȧk′.
Cairo (Egypt)—kī′-rō, *not* kā′-rō.
Cairo (Illinois)—kā′-rō, *not* kī′-rō.
camembert (cheese)—kȧ-män-bâr′.
Canaan—kā′-năn.
cant (hypocrisy)—kănt.
can't (cannot)—känt *or* kȧnt.
caprice—kȧ-prēs′.
caramel—kăr′-ȧ-mĕl, *not* kăr-ȧ-mĕl′.
caricature (n. and vb.)—kăr′-ĭ-kȧ-tŭr.
Carlisle—kär-līl′.
Carnarvon—kär-när′-vŭn.

Carnegie (Andrew)—kär-nĕg′-ĭ, *not* kär′-nĕg-ĭ.
catechize—kăt′-ē-kīz.
Catholicism—kȧ-thŏl′-ĭs-ĭzm.
Caucasian—kô-kā′-shăn *or* kô-kăsh′-ăn.
caviar—kăv-ĭ-är′ *or* kȧ-vyär′.
cayenne—kā-ĕn′ *or* kī-ĕn′.
centrifugal—sĕn-trĭf′-yū-ĕăl′.
ceramic—sē-răm′-ĭk, *not* kē-răm′-ĭk, unless written keramic.
cerise—sē-rēz′.
chagrin—shȧ-grĭn′.
chaise—shāz.
chameleon—kȧ-mē′-lē-ŭn.
Champs-Élysées—shäN-zā-lē-zā′.
chaos—kā′-ŏs.
chaperon—shăp′-ĕr-ōn *or* shăp′-ĕr-ôn.
chassis—shȧ′-sē.
chastise—chăs-tīz′, *not* chăs′-tīz.
Cheyenne—shī-ĕn′.
chianti—kē-än′-tē.
children—chĭl′-drĕn, *not* chĭl′-dĕrn.
Chile—chē′-lā.
Chinese—chī-nēz′ *or* chī-nēs′.
chiropodist—kī-rŏp′-ō-dĭst.
Chopin—shō-păN′.
chorus—kō′-rŭs, *not* kôr′-ŭs.
christening—krĭs′-n-ĭng, *not* krĭst′-n-ĭng.
Circe—sĕr′-sē.
circumstance—sĕr′-kŭm-stans.
citadel—sĭt′-ȧ-dĕl.
clandestine—klăn-dĕs′-tĭn.
cleanly (adj.)—klĕn′-lĭ.
cleanly (adv.)—klēn′-lĭ.
climatic—klī-măt′-ĭk.
clique—klēk, *not* klĭk.
coiffure—kwȧ-für′.
Coliseum—kŏl-ĭ-sē′-ŭm.
colonel—kûr′-nĕl.
comely—kŭm′-lĭ, *not* kōm′-lĭ
comparable—kŏm′-pȧ-rȧ-bl, *not* kŏm-pâr′-ȧ-bl.
conjugal—kŏn′-jŏŏg-ăl.

connoisseur—kŏn-ĭs-ûr′ *or* kŏn-ĭs-ūr′.
consommé—kŏn-sō-mā′; *Fr. pron.*, kôN-sō-mā′.
contemplative—kŏn-tĕm′-plȧ-tĭv, *not* kŏn′-tĕm-plā-tĭv.
convivial—kŏn-vĭv′-ĭ-ăl.
Copernicus—kō-pĕr′-nĭk-ŭs.
coquette—kō-kĕt′.
Corot—kō-rō′.
corsage—kôr′-sāj; *Fr. pron.*, kōr-sȧzh′.
costume—kŏs′-tūm *or* kŏs-tūm′.
coup d'état—kōō dā-tȧ′.
coyote—kī-ō′-tē *or* kī′-ōt.
critique—krĭ-tēk′.
Cræsus—krē′-sŭs.

daguerreotype—dȧ-ḡĕr′-ō-tīp, *not* dȧ-ḡĕr′-ē-ō-tīp.
damage—dăm′-āj, *not* dăm′-ĭj.
Damocles—dăm′-ō-klēz.
dance—dȧns, *not* dăns.
deaf—dĕf.
debonair—dĕb-ō-nâr′.
débris—dā-brē′ *or* dā′-brē.
début—dā-bü′ *or* dē-bū′.
débutante—dā-bü-täNt′ *or* dĕb-ū-täNt′.
decade—dĕk′-ād, *not* dĕk-ād′.
déjeuner—dā-zhû-nā′; *Fr. pron.*, dā-zhō-nā′.
Delhi (India)—dĕl′-ē.
Delhi (U. S.)—dĕl′-hī.
de luxe—dē lüks′.
demonstrative—dē-mŏn′-strȧ-tĭv.
despicable—dĕs′-pĭk-ȧ-bl, *not* dē-spĭk′-ȧ-bl.
desuetude—dĕs′-wē-tūd.
desultory—dĕs′-ŭl-tō-rĭ.
detour—dē-tōōr′.
diamond—dī′-ȧ-mŭnd.
Diderot—dēd-rō′.
dilemma—dĭl-ĕm′-ȧ *or* dī-lĕm′-ȧ.
dilute—dĭ-lūt′ *or* dī-lūt′.
dinosaur—dī′-nō-sôr.
diocese—dī′-ō-sēs *or* dī′-ō-sĕs.
diphtheria—dĭf-thē′-rĭ-ȧ.

dirigible—dĭr′-ĭj-ĭb-l, *not* dĭr-ĭj′-ĭb-l.
dishabille—dĭs-ȧ-bēl′, or dĭs-ȧ-bĭl′.
dishevel—dĭsh-ĕv′-l.
dolce—dōl′-chā.
drama—drä′-mȧ.
Du Barry—dü-bȧ-rē′.
ducat—dŭk′-ăt, *not* dū′-kăt.
Dumas—dü-mä′.
duty—dū′-tĭ, *not* dōō′-tĭ *nor* dyū′-tĭ.

éclat—ā-klä′.
École des Beaux Arts—ā-kōl′dā bōz-är′.
education—ĕd-ū-kā′-shŭn, *not* ĕj-ōō-kā′-shŭn.
egoist—ē′-gō-ĭst *or* ĕg′-ō-ĭst.
eleven—ē-lĕv′-n, *not* lĕv′-n.
elixir—ē-lĭk′-sēr, *not* ĕl′-ĭk-sēr.
elm—ĕlm, *not* ĕl′-ŭm.
engine—ĕn′-jĭn, *not* ĕn′-jīn.
English—ĭng′-glĭsh, *not* ĕng′-glĭsh.
ennui—äng-nwē′; *Fr. pron.*, äN-nwē′.
en route—äN rōōt.
ensemble—äN-säN′-bl.
ensign—ĕn′-sīn, *not* ĕn′-sĭn.
enthusiasm—ĕn-thū′-zĭ-ăzm.
entrée—äN-trā′.
epochal—ĕp′-ō-kăl.
ethereal—ē-thē′-rē-ăl.
etiquette—ĕt′-ĭ-kĕt.
étude—ā-tüd′.
evil—ē′-vl, *not* ē′-vĭl.
exact—ĕgz-ăkt′, *not* ĕks-ăkt′.
exit—ĕks′-ĭt, *not* ĕgz′-ĭt.
expatiate—ĕks-pā′-shĭ-āt.
exploit (n.)—ĕks-ploit′, *not* ĕks′-ploit.
exquisite (n.)—ĕks′-kwĭz-ĭt, *not* ĕks-kwĭz′-ĭt.

facsimile—făk-sĭm′-ĭl-ē.
factory—făk′-tō-rĭ, *not* făk′-trĭ.
family—făm′-ĭl-ĭ, *not* făm′-lĭ.
faux pas—fō-pä′, *not* fōō′-pô.
February—fĕb′-rōō-ā-rĭ, *not* fĕb′-yōō-ā-rĭ.

federal—fĕd′-ēr-ăl, *not* fĕd′-răl.
fiancée—fē-äN-sā′.
filet—fē-lā′.
film—fĭlm, *not* fĭl′-ŭm.
finale—fē-nä′-lā, *not* fī-nā′-lē.
finance (n.)—fĭn-ăns′ *or* fī-năns′, *not* fī′-năns.
flour—flowr.
flower—flow′-ēr.
forbade—fŏr-băd′, *not* fŏr-bād′.
formidable—fôr′-mĭd-ȧ-bl.
forum—fō′-rŭm, *not* fôr′ŭm.
friendship—frĕnd′-shĭp, *not* frĕn′-shĭp.
furniture—fûr′-nĭt-yūr, *not* fûr′-nĭch-ŭr.
furor—fū′-rŏr.

gala—gā′-lȧ, *not* găl′-ȧ.
Galatea—găl-ȧ-tē′-ȧ.
galaxy—găl′-ăk-sĭ.
gamut—găm′ŭt.
garçon—gȧr-sôN′.
gauge—gāj.
gentlemen—jĕn′-tl-mĕn, *not* jĕn′-tl-mŭn.
genuine—jĕn′-ū-ĭn, *not* jĕn′-ū-ĭn
gesture—jĕs′-tūr, *not* jĕs′-chŭr.
gigantic—jī-găn′-tĭk.
Giles—jīlz.
Gladstone—glăd′-stŭn, *not* glăd′-stōn.
glass—glȧs, *not* glăs.
glisten—glĭs′-n, *not* glĭst′-n.
glue—glū, *not* glōō.
glycerine—glĭs′-ēr-ĭn, *not* glĭs′-ēr-ēn.
gnostic—nŏs′-tĭk.
gondola—gŏn′-dō-lȧ, *not* gŏn-dō′-lȧ.
government—gŭv′ērn-mĕnt, *not* gŭv′-ēr-mĕnt.
gradual—grăd′-ū-ăl, *not* grāj-ŭ-ăl.
grandeur—grăn′-dūr, *not* grăn′-jŭr.
gratis—grā′-tĭs, *not* grăt′-ĭs.
guardian—gär′dĭ-ăn, *not* gär-dēn′
guillotine—gĭl′-ō-tēn.
Guizot—gē-zō′ *or* gwē-zō′.
gymnasium—jĭm-nā′-zĭ-ŭm, *not* jĭm-nā′-shŭm.

habeas corpus—hā′-bē-ăs kôr′-pŭs, *not* hăb′-ē-ăs kôr′-pŭs.
Hades—hā′-dēz.
halcyon—hăl′-sĭ-ŏn.
handkerchief—hăng-kĕr-chĭf.
hauteur—hō-tûr′; *Fr. pron.*, ō-tör′.
Hawaii—hä-wī′-ē.
Hawaiian (Islands)—hä-wī′-yăn.
Hebrides—hĕb′-rĭd-ēz.
heraldic—hĕr-ăl′-dĭk, *not* hĕr′-ăl-dĭk.
heretic—hĕr′-ē-tĭk.
Herculean—hĕr-kū′-lē-ăn, *not* hĕr-kū-lē′-ăn.
Herodotus—hē-rŏd′-ō-tŭs.
history—hĭs′-tō-rĭ, *not* hĭs′-trĭ.
hoist—hoist, *not* hīst.
hoof—hōōf, *not* hŏŏf.
hors d'œuvre—ôr dö′-vrŭ.
hospitable—hŏs′-pĭt-ȧ-bl, *not* hŏs-pĭt′-ȧ-bl.
hostage—hŏs′-tāj, *not* hōs′-tāj.
humid—hū′-mĭd, *not* ū′-mĭd.
hundred—hŭn′-drĕd, *not* hŭn′-dĕrd.
hygienic—hī-jĭ-ĕn′-ĭk.
hypocrite—hĭp′-ō-krĭt.

ice cream—īs′krēm, *not* īs krēm′.
iconoclast—ī-kŏn′-ō-klȧst.
idea—ī-dē′-ȧ. ("The pronunciation ĭ′-dē-ȧ is a common provincialism throughout the southern United States."—Web.)
idealist—ī-dē′-ăl-ĭst, *not* ĭ′-dē-ăl-ĭst.
illustrate—ĭl-lŭs′-trāt *or* ĭl′-lŭs-trāt.
immediate—ĭm-mē′-dĭ-āt, *not* ĭm-mē′-jāt.
impotence—ĭm′-pō-tĕns, *not* ĭm-pō′-tĕns.
inclement—ĭn-klĕm′-ĕnt.
incognito—ĭn-kŏg′-nĭt-ō.
indefinable—ĭn-dē-fī′-nȧ-bl.
Indian—ĭn′-dĭ-ăn, *not* ĭnd′-yăn.
indict—ĭn-dīt′.
indigent—ĭn′-dĭj-ĕnt.
industry—ĭn′-dŭs-trĭ, *not* ĭn-dŭs′-trĭ.
inertia—ĭn-ĕr′-shĭ-ȧ, *not* ĭn-ĕr′-shȧ. (A word of four syllables.)
inexorable—ĭn-ĕks′-ō-rȧ-bl.

inexplicable—ĭn-ĕks′-plĭk-ȧ-bl, *not* ĭn-ĕks-plĭk′-ȧ-bl.
infamous—ĭn′-fȧ-mus.
infanticide—ĭn-făn′-tĭs-īd.
inference—ĭn′-fēr-ĕns, *not* ĭn-fēr′-ĕns.
ingénue—ăN-zhā-nü′.
inimical—ĭn-ĭm′-ĭk-ăl.
integral—ĭn′-tē-grăl, *not* ĭn-tē′-grăl.
interesting—ĭn′-tēr-ĕst-ĭng, *not* ĭn-tēr-ĕst′-ĭng.
interlocutor—ĭn-tēr-lŏk′-ū-tēr.
interminable—ĭn-tēr′-mĭn-ȧ-bl.
intestine—ĭn-tĕs′-tĭn, *not* ĭn-tĕs′-tēn.
intricacy—ĭn′-trĭ-kȧ-sĭ.
Israel—ĭz′-rā-ĕl.
Italian—ĭt-ăl′-yăn, *not* ī-tăl′-yăn.
Italic—ĭt-ăl′-ĭk, *not* ī-tăl′-ĭk.
ivory—ī′-vō-rĭ, *not* ī′-vrĭ.

January—jăn′-ū-ā-rĭ.
Japanese—jăp-ȧ-nēz′ *or* jăp-ȧ-nēs′.
jargon—jär′-gŏn.
jasmine—jăs′-mĭn *or* jăz′-mĭn.
Jekyll (Dr.)—jē′-kĭl, *not* jĕk′-ĭl.
jocose—jō-kōs′.
jostle—jŏs′-l, *not* jŏst′-l.
jovial—jō′-vĭ-ăl, *not* jŏv′-yăl.
jugular—jū′-gū-lär, *not* jŭg′-ūlȧr.
July—jū-lī.
just—jŭst, *not* jĕst.

kept—kĕpt, *not* kĕp.
khaki—kä′-kē.
kind of—kīnd ŏv, *not* kīnd ŭ.
kiosk—kē-ŏsk′.
knowledge—nŏl′-ĕj *or* nŏl′-ĭj.
Ku-Klux—kū′-klŭks.

laboratory—lăb′-ō-rȧ-tō-rĭ, *not* lăb′-rä-tō-rĭ.
laconic—lȧ-kŏn′-ĭk.
lacquer—lăk′-ēr.
LaFollette—lā-fŏl′-ĕt.
landlord—lănd′-lôrd, *not* lăn′-lôrd.

language—lăng′-ḡwāj, *not* lăng′-ḡwĭj.
lapel—là-pĕl′.
La Rochefoucauld, de—dŭ là rŏsh-fo̅o̅-kō′.
laryngitis—lăr-ĭn-jī′-tĭs.
latent—lā′-tĕnt.
leisure—lē′-zhūr *or* lĕzh′-ūr.
length—lĕngth, *not* lĕnth.
lettuce—lĕt′-ĭs, *not* lĕt′-ŭs.
Levite—lē′-vīt.
libertine—lĭb′-ẽr-tĭn; lĭb′-ẽr-tīn.
library—lī′-brā-rĭ, *not* lī′-brĭ. (A word of three syllables.)
licorice—lĭk′-ō-rĭs, *not* lĭk′-ō-rĭsh.
lilac—lī′-lăk, *not* lī′-lŏk.
limousine—lē-mo̅o̅-zēn′, *not* lĭm′-o̅o̅-zēn.
Lincoln—lĭng′-kŭn, *not* lĭn′-kŭn
lingerie—lăNzh-rē′.
Longchamp—lôN-shän′.
lorgnette—lôrn-yĕt′.
Los Angeles—lōs ăng′-ḡĕl-ĕs *or* lŏs ăn′-jĕl-ĕs.
lyceum—lī-sē′-ŭm, *not* lī′-sē-ŭm.

machination—măk-ĭn-ā′-shŭn.
mackerel—măk′-ẽr-ĕl, *not* măk′-rĕl. (A word of three syllables.)
mademoiselle—mȧd-mwȧ-zĕl′ *or* măd-ẽ-mō-zĕl′.
maelstrom—māl′-strŏm.
magazine—măḡ-ȧ-zēn′, *not* măḡ′-ȧ-zēn.
Maillard—mä-yär′.
malevolent—mȧ-lĕv′-ō-lĕnt.
malice—măl′-lĭs, *not* măl′-ŭs.
malign—mȧ-līn′.
malleable—măl′-ẽ-ȧ-bl.
maniac—mā′-nĭ-ăk, *not* mān′-yăk.
manor—măn′-ẽr, *not* măn′-ôr.
manufactory—măn-ū-făk′-tō-rĭ, *not* măn-ū-făk′-tū-rĭ.
marquis—mär′-kwĭs; *Fr. pron.*, mär-kē′.
marquise—mär-kēz′.
Marseilles—mär-sālz′.
Martinique—mȧr-tĭn-ēk′.
Maupassant, Guy de—ḡē dŭ mō-pȧ-säN′.
mausoleum—mô-sō-lē′-ŭm.

mayonnaise—mā-ŏn-āz′; *Fr. pron.*, mȧ-yō-nāz′.
mayoralty—mā′-ŏr-ăl-tĭ.
medieval—mē-dĭ-ē′-văl *or* mĕd-ĭ-ē′-văl.
mediocre—mē′-dĭ-ō-kēr, *not* mĕd′-ĭ-ō-kēr.
medium—mē′-dĭ-ŭm, *not* mē′-jŭm.
ménage—mā-nȧzh′.
mésalliance—mā-zȧl-yäns′.
meticulous—mē-tĭk′-ū-lŭs.
Miami—mī-ä′-mĭ *or* mī-ăm′-ĭ.
mignonette—mĭn-yŭn-ĕt′.
Mikado—mĭ-kä′-dō.
miraculous—mĭr-ăk′-ū-lŭs, *not* mĭr-ăk′-lŭs.
mischievous—mĭs′-chĭv-ŭs, *not* mĭs-chē′-vŭs.
Moloch—mō′-lŏk.
moneyed—mŭn′-ĭd.
Mont Blanc—môn blän′.
Montcalm, de—dŭ mŏnt-käm′; *Fr. pron.*, dŭ môn-kȧlm′.
Monte Cristo—mōn′-tā krēs′-tō.
Moulin Rouge—mōō-lăn′ rōōzh.
Murat—mü-rȧ′.
musicale—mū-zĭ-kȧl′.

naiad—nā-yăd *or* nī′-ăd.
naïve—nä-ēv′.
Navajo—năv′-ȧ-hō.
Nazarene—năz-ȧ-rēn′.
Neanderthal—nā-än′-dēr-täl.
necessarily—nĕs′-ĕs-ā-rĭl-ĭ, *not* nĕs-ĕs-ā′-rĭl-ĭ.
negligee—nā-glē-zhā′.
nephew—nĕf′-ū *or* nĕv′-ū. ("The second is preferred in British usage."—Web. The Century prefers nĕv′-ū and the Standard nĕf′-ū.)
Neufchâtel—nö-shȧ-tĕl′.
Newfoundland—nū′-fŭnd-lănd.
newspaper—nūz′-pā-pēr, *not* nōōs′-pā-pēr.
Niobe—nī′-ō-bē.
Nobel—nō-bĕl′.
noblesse oblige—nō-blĕs′ ō-blēzh′.
nom de plume—môn dŭ plüm.
nouveau-riche—nōō-vō-rēsh′.
novel—nŏv′-l, *not* nŏv′-ĕl.

ogre—ō′-gĕr.
Omar Khayyám—ō′-mȧr kī-yäm′ *or* ō′-mȧr kī-yôm′.
orange—ŏr′-ĕnj *or* ŏr′-ĭnj.
orchestra—ôr′-kĕs-trȧ.
ordeal—ôr′-dē-ăl *or* ôr′-dēl, *not* ôr-dē′-ăl.
ordinarily—ôr′-dĭn-ā-rĭl-ĭ, *not* ôr-dĭn-ā′-rĭl-ĭ.
orgy—ôr′-jĭ, *not* ôr′-jē.
overt—ō′-vĕrt.

pachyderm—păk′-ĭ-dĕrm.
padre—pä′-drā.
palatial—pȧ-lā′-shăl, *not* pȧ-lăsh′-ăl.
Pall Mall—pĕl mĕl′.
panacea—păn-ȧ-sē′-ȧ.
panorama—păn-ō-rā′-mȧ, *not* păn-ō-răm′-ȧ.
Pantheon—păn-thē′-ŏn *or* păn′-thē-ŏn.
papyrus—pȧ-pī′-rŭs, *not* păp′-ĭr-ŭs.
parachute—păr′-ȧ-shōōt.
parochial—pȧ-rō′-kĭ-ăl.
Parthenon—pär′-thē-nŏn.
particular—pär-tĭk′-ū-lȧr *or* pȧr-tĭk′-ū-lȧr, *not* pär-tĭk′-lȧr.
Pasteur—pȧs-tör′.
pâté de foie gras—pä-tā′ dŭ fwä grä′.
pedestal—pĕd′-ĕs-tl, *not* pē-dĕs′-tl.
Pegasus—pĕg′-ȧ-sŭs.
Pentateuch—pĕn′-tȧ-tūk.
Pepys—pēps *or* pĕp′-ĭs *or* pĕps.
perfume (n.)—pēr′-fūm *or* pēr-fūm′
perhaps—pĕr-hăps′, *not* prăps.
petit—pĕt′-ĭ; *Fr. pron.*, pĕ-tē′.
petite—pĕ-tēt′.
Petrarch—pē′-trärk.
Pharaoh—fā′-rō *or* fā′-rā-ō.
pharmacist—fär′-mȧ-sĭst.
Philistine—fĭl-ĭs′-tĭn *or* fĭl′-ĭs-tĭn.
Phœbus—fē′-bŭs.
Phœnix—fē′-nĭks.
physicist—fĭz′-ĭs-ĭst.
pianist—pĭ-ăn′-ĭst *or* pē′-ȧ-nĭst.
picture—pĭk′-tūr, *not* pĭk′-chŭr.

pièce de résistance—pyĕs dŭ rā-zēs-täns′.
pillow—pĭl′-ō, *not* pĭl′-ŭ.
piquant—pē′-kȧnt; *Fr. pron.*, pē-kän′.
plebeian—plē-bē′-yăn *or* plē-bē′-ăn, *not* plē′-bē-ăn.
pneumonia—nū-mō′-nĭ-ȧ, *not* nū-mōn′-yȧ.
poem—pō′-ĕm, *not* pō′-ŭm.
poignant—poin′-ănt *or* poin′-yănt.
Pompeii—pŏm-pā′-yē, *not* pŏm′-pē-ī.
porpoise—pôr′-pŭs.
portmanteau—pōrt-măn′-tō.
portrait—pōr′-trāt, *not* pōr′-trŭt.
posthumous—pŏs′-tū-mŭs *or* pŏst′-hū-mŭs.
potato—pō-tā′-tō, *not* pō-tā′-tŭ.
preamble—prē′-ăm-bl, *not* prē-ăm′-bl.
precedence—prē-sē′-dĕns, *not* prĕs′-ē-dĕns.
precocity—prē-kŏs′-ĭt-ĭ.
preface (n.)—prĕf′-ās.
pretense—prē-tĕns′, *not* prē′-tĕns.
prima donna—prē′-mȧ dŏn′-ȧ.
primarily—prī′-mā-rĭl-ĭ, *not* prĭ-mā′-rĭl-ĭ.
prodigious—prō-dĭj′-ŭs.
program—prō′-grăm. ("Sometimes prō′-grŭm."—Web.)
promenade—prŏm-ē-näd′.
propitiate—prō-pĭsh′-ĭ-āt.
prosaic—prō-zā′-ĭk, *not* prō-sā′-ĭk.
Protestant—prŏt′ĕs-tănt, *not* prŏd′-ĕs-tănt.
pseudonym—sū′-dō-nĭm.
Ptolemy—tŏl′-ē-mĭ.
pueblo—pwĕb′-lō.
puerile—pū′-ĕr-ĭl.
pulchritude—pŭl′-krĭ-tūd.
Pygmalion—pĭg-mā′-lĭ-ŏn.
python—pī′-thŏn.

quatrain—kwŏt′-rān.
quay—kē.
Quebec—kwē-bĕk′, *not* kwē′-bĕk; *Fr. pron.*, kē-bĕk′.
quelque chose—kĕl′-kē shōz.
queue—kū.
quinine—kwī′-nīn *or* kwĭn-ēn′.

quinsy—kwĭn′-zĭ, *not* kwĭn′-sĭ.
qui vive—kē-vēv′, *not* kwē-vēv′.
quixotic—kwĭks-ŏt′-ĭk.

rabbi—răb′-ī *or* răb′-ĭ.
raconteur—rȧ-kôN-tŏr′.
raison d'être—rā-zôN′dā′-trŭ.
Rameses—răm′-ē-sēz.
rattan—răt-ăn′.
ready-made—rĕd′-ĭ-mād.
Récamier—rā-kȧ-myā′.
recipe—rĕs′-ĭp-ē.
reconnoiter—rĕk-ŏn-oi′-tẽr, *not* rē-kŏn-oi′-tẽr.
recreant—rĕk′-rē-ănt.
recubant—rĕk′-ū-bănt.
redolent—rĕd′-ō-lĕnt.
reliquary—rĕl′-ĭ-kwā-rĭ.
renaissance—rĕn-ĕ-säNs′ *or* rē-nā′-săns; *Fr. pron.*, rẽ-nĕ-säNs′.
rendezvous—rāN-dā-vōō′.
reparable—rĕp′-ȧ-rȧ-bl, *not* rē-pâr′-ȧ-bl.
repartee—rĕp-ȧr-tē′.
repertoire—rĕp′-ẽr-twär.
reprimand (n.)—rĕp′-rĭm-ȧnd.
research (n. and vb.)—rē-sẽrch′, *not* rē′-sẽrch.
resource—rēsōrs′, *not* rē′-sōrs.
respite (n. and vb.)—rĕs′-pĭt, *not* rē-spīt′.
reveille—rē-vāl′-yā *or* rĕv-ĕl-ē′.
Rheims—rēmz; *Fr. pron.*, răNs.
rhythm—rĭthm, *not* rĭth′-ŭm.
ridiculous—rĭd-ĭk′-ū-lŭs, *not* rĭd-ĭk′-ĭ-lŭs.
risqué—rēs-kā′.
romance (n.)—rō-măns′, *more properly* rō-mȧns′. (Do not say rō′-măns.)
Romany—rŏm′-ȧ-nĭ, *not* rō′-mȧ-nĭ.
Roquefort (cheese)—rōk-fōr′ *or* rōk′-fōrt.
routine—rōō-tēn′, *never* rō-tēn′.
Rubaiyàt—rōō-bī-yät′.
Rue de la Paix—rü dŭ lȧ pā′.

sabot—sȧ-bō′.
Saint Helena (island)—sānt hĕl-ē′-nȧ.
Saint Helena (mother of Constantine)—sānt hĕl′-ē-nȧ.

salaam—sȧ-läm′.
salmon—săm′-ŭn, *not* sä′-mŭn.
Samoan—sȧ-mō′-ăn.
sang-froid—säN-frwä′.
San Juan—sän hwän′.
sans souci—säN sōō-sē′.
Santa Claus—săn′-tȧ klôz. (Do not say săn′-dĭ klôs.)
sapient—sā′-pĭ-ĕnt.
Sappho—săf′-ō.
sarcasm—sär′-kăzm, *not* sär′-kăz-ŭm.
sarcophagus—sär-kŏf′-ȧ-ğŭs.
sardonyx—särd′-ō-nĭks, *not* särd-ō′-nĭks.
Satan—sā′-tăn.
satiate—sā′-shĭ-āt.
savoir-faire—sȧ-vwȧr-fâr′.
scepter—sĕp′-tēr.
séance—sā′-äns; *Fr. pron.*, sā-äNs.
secretary—sĕk′-rē-tā-rĭ.
sedative—sĕd′-ȧ-tĭv.
seminary—sĕm′-ĭn-ā-rĭ.
Semitic—sē-mĭt′-ĭk.
senior—sēn′-yĕr.
señorita—sā-nyō-rē′-tä.
sentiment—sĕn′-tĭm-ĕnt, *not* sĕn′-tĭm-ŭnt.
separable—sĕp′-ȧ-rȧ-bl.
sesame—sĕs′-ȧ-mē.
several—sĕv′-ēr-ăl, *not* sĕv′-răl.
sickening—sĭk′-n-ĭng, *not* sĭk′-nĭng. (Three syllables.)
siesta—sĭ-ĕs′-tȧ.
silhouette—sĭl-ŏŏ-ĕt′ *or* sĭl-ōō-ĕt′.
since—sĭns, *not* sĕns.
Sioux—sōō.
skeptic—skĕp′-tĭk.
sobriety—sō-brī′-ē-tĭ.
soirée—swä-rā′.
sojourn (n.)—sō′-jûrn *or* sō-jûrn′.
sonorous—sō-nō′-rŭs.
soprano—sō-prä′-nō, *not* sō-prăn′-ō.
Southampton—sowth-ămp′-tŭn, *not* sowth′-hamp-tŭn.
spasm—spăzm, *not* spăz′-ŭm.

statistician—stăt-ĭs-tĭsh′-ăn.
strength—strength, *not* strĕnth.
strychnine—strĭk′-nĭn *or* strĭk′-nēn.
student—stū′-dĕnt, *not* stōō′-dĕnt.
subtle—sŭt′-l.
suburb—sŭb′-ûrb.
suburban—sŭb-ûr′-băn.
succinct—sŭk-sĭngkt′.
suffragette—sŭf-ra-jĕt′.
suicidal—sū′-ĭs-ī-dăl.
suppliant (n. and adj.)—sŭp′-lĭ-ănt.
surveillance—sŭr-vāl′-yăns *or* sŭr-vāl′-ăns.
synonym—sĭn′-ō-nĭm.

table d'hôte—tȧ-bl-dōt′.
tacit—tăs′-ĭt.
Tahiti—tā′-hē-tē.
technique—tĕk-nēk′.
Te Deum—tē dē′-ŭm, *not* tē′-dē-ŭm.
tedium—tē′-dĭ-ŭm; tēd′-yŭm.
tenable—tĕn′-ȧ-bl.
testator—tĕs-tā′-tŏr.
textile—tĕks′-tĭl.
Thames (England)—tĕmz.
Thames (Connecticut)—thāmz.
theater—thē′-ȧ-tēr.
thesaurus—thē-sôr′-ŭs.
tiny—tī′-nĭ, *not* tē′-nĭ.
tomato—tō-mā′-tō *or* tō-mä′-tō.
tornado—tŏr-nā′-dō, *not* tŏr-nä′-dō.
tout ensemble—tōō-tăn-săn′-bl.
transient—trăn′-shĕnt.
travail—trăv′-āl.
trek—trĕk.
tremendous—trē-mĕn-dŭs, *not* trē-mĕn-jŭs.
tribune—trĭb′-ūn, *not* trī′-bŭn *nor* trĭb-ūn′.
trousseau—trōō-sō′.

unfrequented—ŭn-frē-kwĕnt′-ĕd.
unguent—ŭng′-gwĕnt.
unjustifiable—ŭn-jŭs′-tĭf-ī-ȧ-bl.

uproar—ŭp′-rōr.
usury—ū′-zhū-rĭ.

valet—văl′-ĕt *or* văl′-ā.
valuable—văl′-ū-ȧ-bl, *not* văl′-ū-bl.
vanquish—văng′-kwĭsh, *not* văn′-kwĭsh.
vaudeville—vōd′-vĭl; *Fr. pron.*, vōd-vēl′. (Do not say vôd′-vĭl′.)
verbatim—vēr-bā′-tĭm.
Versailles—vēr-sālz′; *Fr. pron.*, vĕr-sä′-yū.
victim—vĭk′-tĭm, *not* vĭk′-tŭm.
victory—vĭk′-tō-rĭ, *not* vĭk′-trĭ.
victual—vĭt′-l.
visage—vĭz′-āj.

wandering—wŏn′-dēr′-ĭng, *not* wŏn′-drĭng.
wanderlust—vän′-dēr-lo͝ost.
was—wŏz, *not* wôz *nor* wŭz.
Wednesday—wĕnz′-dā.
well-bred—wĕl′-brĕd, *not* wĕl-brĕd′.

yeast—yēst.
Ypres—ē′-prŭ.
Ysaye—ē-zȧ′-yē.

zephyr—zĕf′-ẽr.
Zeus—zūs, *not* zē′-ŭs.
Zion—zī′-ŏn.
zodiacal—zō-dī′-ȧ-kăl, *not* zō′-dĭ-ăk-ăl.

V

VOCABULARY BUILDING

HOW LARGE IS YOUR VOCABULARY

FEW of us realize how limited our vocabularies actually are.

The average well-educated person has at his command about 10,000 words. The person of average education uses less than 5,000. If you have an intelligent idea of 75 of the 100 words that follow, you have a vocabulary of about 13,500 words. This test has been devised by Professor Lewis M. Terman of Stanford University. The words are:

orange
bonfire
roar
gown
tap
scorch
puddle
envelope
straw
rule
regard
nerve
crunch
juggler
majesty
brunette
snip
apish
sportive
hysterics

haste
afloat
eyelash
copper
health
curse
guitar
coinage
mosaic
bewail
disproportionate
dilapidated
charter
conscientious
mellow
pork
impolite
plumbing
outward
lecture
dungeon
southern
noticeable
muzzle
quake
civil
treasury
reception
ramble
mars
repose
shrewd
forfeit
peculiarity
retroactive
achromatic
ambergris
casuistry
paleology
perfunctory
precipitancy
avarice
artless
priceless
swaddle
tolerate
gelatinous
depredation
promontory
frustrate
milksop
flaunt
declivity
fen
ochre
exaltation
incrustation
laity

skill
misuse
philanthropy
irony
lotus
drabble
harpy
embody
infuse
insure
stave
selectman
sapient
theosophy
piscatorial
sudorific
parterre
homunculus
cameo
shagreen
limpet
complot

HOW TO INCREASE THE VOCABULARY

The practical, always available, guide to good English is the dictionary. *Use it.* Never let a word pass you by until you know precisely what it means, how to use it, how to pronounce it. Whenever you hear a new word, or see it in a book, make yourself wholly familiar with its use, so that you can employ it confidently and correctly in your own speech.

Lincoln was uneducated, in the sense that the world regards education. Yet he was able to deliver a three-minute speech that profoundly stirred all who heard it, and all who have read it since. Why? *Because Lincoln studied the dictionary.* He knew that words are the tools of speech, and that ideas are more effective than the words that phrase them. Consequently, he made it a habit

to study the dictionary—word for word—and in this way he acquired a rich, varied, forceful vocabulary.

Of course you know Lincoln's famous Gettysburg address. But have you ever read it aloud to yourself, and noticed its utter simplicity, its vigor, the unity and thoroughness of expression? Here it is. Read it slowly and carefully aloud, and see how each word hammers its meaning into your consciousness—how rugged, and eloquent, and effective the whole of it is.

"Four score and seven years ago our fathers brought forth upon this continent, a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

"But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will

little note, nor long remember, what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people shall not perish from the earth."

This short speech is one of the masterpieces of literature. Notice how simple it is, yet how convincing and forceful. There is sincerity in every word, in every sentence. Lincoln's ability to express himself in words was remarkable; and he himself attributed that ability to his close study of the dictionary.

A good dictionary will give you not only the definition and pronunciation of a word, but its synonyms—that is, words of somewhat similar meaning. It is important to study these synonyms, for in them you will find words which exactly and forcibly convey your meaning.

THE VALUE OF READING

Ruskin, one of the most famous of English writers, gives this excellent advice for the study of words: "I tell you earnestly and authoritatively (I know I am right in this) you must get the habit of looking intently at words, assuring yourself of their meaning, syllable by syllable—nay, letter by letter.

"For though it is only by reason of the apposition of letters and the function of signs to sounds that the study of books is called literature, and that a man well versed in it is called, by the consent of nations, a man of letters, instead of a man of books or of words, you may yet connect with that accidental nomenclature this real fact: that you might read all the books in the British Museum if you could live long enough, and remain an utterly illiterate and uneducated person; but if you read ten pages of a good book—letter by letter, that is to say, with real accuracy—you are forevermore in some measure an educated person."

The careful reading of good books will quickly increase your vocabulary; and provide a deeper knowledge of the fine discrimination in the choice and use of words. Read the classics—Dickens, Thackeray, Hawthorne, Conrad, Kipling—and read with a dictionary beside you. Look up at once the meaning of any word you do not under-

stand, and see how it should be pronounced, how used. Do not employ in your speech any word acquired from your reading until you know its exact meaning and use.

Because language is constantly growing, it is not possible to set up a permanent standard. But finely written books, the thesaurus, the dictionary, the book of synonyms—these may be accepted as authoritative, and you may use them as your guides to good usage in the English language. The English employed by writers of highest rank, such as Milton, Goldsmith, Gibbon, Macaulay, Johnson, Hume, Irving, Ruskin, Stevenson, is the most perfect standard attainable.

Shakespeare and the Bible are, as McGuffey says, "the two great anchors of the English language." Parts of the Authorized Version of the Bible are so beautiful that they inspired some of the earlier poets. For example, recall this passage: "There the wicked cease from troubling: and there the wearie be at rest." (Job iii, 17.) Tennyson was able to use this as the last line of his "May Queen" with scarcely any change. You recall the lines:

> "And the wicked cease from troubling,
> and the weary are at rest."

Newspapers cannot be accepted as a standard. They are written hurriedly, and often carelessly; and many of the more sensational papers abuse

and corrupt the language. Nor can the cheaper type of "best seller" be accepted as a standard. It abounds in slang phrases and colloquialisms that have no place in the well-bred vocabulary.

In addition to the study of fine books and the dictionary, associate with people who speak well. It is one of the most effective ways to improve your speech and enlarge your vocabulary. Engage in conversation as much as possible with people who express themselves interestingly and well. Attend lectures; listen to debates; mingle as much as possible with good speakers.

Go to the theater as often as you can to hear actors like John Barrymore and Walter Hampden. Fine actors devote years to the study of speech and the training of the voice; and to listen to them attentively will not only help to enlarge your vocabulary, but to mold away crudities of pronunciation.

SOME SUGGESTIONS FOR READING

As we have already indicated, nothing so quickly increases the vocabulary and provides a better understanding of the choice and use of words than the careful reading of good books. Any reading, to be of real use to you, must be interesting; and the following volumes have been selected, not only for their fine style and faultless English, but for their interest as well. Read all if you can, but

read especially those that appeal to you; and read with a regard for *words* and their fine shades of meaning. Any one of these books that you read with care will help to enrich your vocabulary:

Addison, Joseph	Essays from the *Spectator*
Arnold, Matthew	Culture and Anarchy
Austen, Jane	Pride and Prejudice
	Sense and Sensibility
Bacon, Francis	Essays
Balzac, Honoré de	The Country Doctor
	César Birotteau
	Cousin Pons
Barrie, J. M.	The Little Minister
	A Window in Thrums
	Sentimental Tommy
Blackmore, R. D.	Lorna Doone
Boswell	Life of Samuel Johnson
Brace, C. L.	Gesta Christi
Brontë, Charlotte	Jane Eyre
Barrett, Elizabeth	Browning
Browning, Robert	Poems
Bryant, William Cullen	Poems
Bulwer-Lytton, Edward	The Last Days of Pompeii
	Rienzi
Bunyan, John	Pilgrim's Progress
Burns, Robert	Poems
Burroughs, John	Locusts and Wild Honey
Byron, Lord	Poems
Carlyle, Thomas	Essays
	Sartor Resartus

Cervantes, Miguel de	Don Quixote
Clemens, Samuel L.	Innocents Abroad
(Mark Twain)	Joan of Arc
Coleridge, S. F.	Poems
Collins, Wilkie	The Moonstone
Cooper, James Fenimore	The Last of the Mohicans
	The Prairie
	The Pathfinder
	The Deerslayer
Dickens, Charles	Pickwick Papers
	Oliver Twist
	Old Curiosity Shop
	Dombey & Son
	David Copperfield
	Little Dorrit
	A Tale of Two Cities
	Nicholas Nickleby
Disraeli, Benjamin	Vivian Grey
Dumas, Alexandre	The Count of Monte Cristo
	The Three Musketeers
	Twenty Years After
	The Black Tulip
Eliot, George	Adam Bede
	Middlemarch
	The Mill on the Floss
	Romola
	Silas Marner
Emerson, Ralph Waldo	Essays
	Representative Men
Fielding, Henry	Tom Jones
Fitzgerald, Edward	Rubaiyát of Omar Khayyám

France, Anatole	Penguin Island
Goldsmith, Oliver	Vicar of Wakefield
	The Deserted Village
Hardy, Thomas	Far from the Madding Crowd
Harte, Bret	The Luck of Roaring Camp
	The Outcasts of Poker Flat
Hawthorne, Nathaniel	Twice-Told Tales
	House of the Seven Gables
	The Scarlet Letter
Holmes, Oliver Wendell	Autocrat of the Breakfast Table
	Poems
Hugo, Victor	Notre Dame
	Les Misérables
	Toilers of the Sea
Irving, Washington	The Sketch Book
	The Alhambra
Keats, John	Poems
Kipling, Rudyard	Soldiers Three
	Plain Tales from the Hills
	Kim
	Captains Courageous
Lamb, Charles	Essays
Longfellow, Henry Wadsworth	Poems
	Evangeline
	Courtship of Miles Standish
Lowell, James Russell	Poems
Marryat, Frederick	The Phantom Ship
	Peter Simple
Maupassant, Guy de	The Odd Number

Meditations of Marcus Aurelius	
Meredith, George	The Ordeal of Richard Feverel
	Diana of the Crossways
Merriman, Henry Seton	The Sowers
Milton, John	Poems
	Paradise Lost
Morris, William	The Earthly Paradise
Poe, Edgar Allan	Poems
Reade, Charles	The Cloister and the Hearth
Ruskin, John	Sesame and Lilies
Scott, Sir Walter	Guy Mannering
	The Antiquary
	Rob Roy
	The Bride of Lammermoor
	Ivanhoe
	The Monastery
	Kenilworth
Shakespeare, William	Plays and Sonnets
Shelley, Percy Bysshe	Poems
Sienkiewicz, Henry	Quo Vadis?
Stevenson, Robert Louis	Dr. Jekyll and Mr. Hyde
	David Balfour
Stockton F. R.	Rudder Grange
Tennyson, Alfred Lord	Poems
Thackeray, William Makepeace	Vanity Fair
	Henry Esmond
Tolstoi, Count Leo	War and Peace
	Anna Karenina
Turgenev, Ivan	Short Stories

Wallace, Lew	Ben Hur
	The Fair God
Whitman, Walt	Poems
Whittier, John Greenleaf	Poems
Wordsworth, William	Poems
Zola, Émile	The Downfall
	Money

TRAINING THE CHILD

The wise parent looks after a child's English as carefully as its manners, for it is in childhood that habits of correct, vigorous and agreeable expression are formed.

Children are veritable little apes of imitation, and whatever they hear they repeat, parrot fashion. Consequently, it is important that they hear only the best English—in the home and outside of it—and that they be trained at the earliest possible moment to express themselves properly and well.

For children, particularly when they are old enough to take their part in it, good talk at table is an essential part of education. Such talk should concern itself with subjects in which children are reasonably interested, but it should be adult talk and not "baby talk." Children, like adults, resent being talked down to. When the old-fashioned benevolent clergyman turns to the children

and says with his professional smile, "Now I will tell a Bible story for the benefit of the little ones!" the natural reaction of "the little ones"—from which they are restrained only by fear or by an incipient sense of propriety—is to throw something at the reverend gentleman's head. On the other hand, if he went ahead without an introductory warning and told an interesting story from the Bible, or from any other source, the children would give him their rapt attention.

A dictatorial monologue on the part of the head of the family is not conversation, and is not especially helpful to children. It often happens that the son of tyrannical parents who are constantly repressing him, grows into manhood distinctly deficient in the art of self-expression. The sons of the most tyrannical man we ever knew have become respectable failures. They don't drink, or gamble, or lie, or lose their tempers—neither do they succeed. They simply don't react successfully to the circumstances of life. They never had the chance to develop normally—never learned self-expression. We attribute their failure very largely to their meal-time experiences. Throughout long and dreary years they heard their father, seated at the head of his table, express himself emphatically and arbitrarily on every possible subject, and they were given no chance to voice opinions of their own. They were "seen and not

heard" with a vengeance, with the result that they have never been heard from in the world of achievement.

Because most parents are so busy and most children so active, the enforced leisure and comparative quiet of the meal hour offer great opportunity for training in speech and self-expression. If the conversation is kept within the range of the child's comprehension, without being child-like—if words and phrases are carefully selected, and the talk of the adults kept on a high level for example's sake—the advantages to the child in speech and word training are greater even than school or teachers can offer. The telling of actual happenings and the relating of stories is an excellent meal-time custom. And the children, even very young children, should be given their turn at story-telling.

Every mentally healthy child is full of curiosity. To guide and satisfy that curiosity is the right road to education. One of the chief things about which children are curious is the sound and meaning of words. Even when they are so young that they cannot understand simple definitions, they delight in the sound of words and enjoy repeating them. It is like playing a game. This game instinct, and the insatiable child curiosity, are the two fundamentals upon which parents and teachers can always count.

Another fundamental upon which parents can depend in teaching language to children is their passion for repetition. The same old story told for the hundredth time delights them—more even than a new story, for they like the little thrill of recognizing characters and incidents. And what better training can there be in the use of language than this constant repetition? You know how quickly a child will correct you if you deviate by a single word from the original text. Without any conscious effort, the child learns not only the story, but every word in it. Thus, if the story is well told, and if it has literary value, the child is happily and unconsciously acquiring the best possible training in the use of the language. In fact, our great masters of expression—such masters as Robert Louis Stevenson and Abraham Lincoln—acquired their skill largely through the reading and rereading of a few great books, which is repetition of another sort.

Many parents take some means of training their children in the effective command of language other than the formal school instruction and the informal talk of the home. We know one mother who encouraged her little girls to act scenes from Shakespeare's plays and other classics. Had they been required to memorize these plays as a school task, they would probably have found it irksome, and thus would have derived little or no good

from it. But when the memorizing and acting of classic plays was made a pleasure—a game—the little girls responded and entered into the thing heart and soul, each one trying by perfection to outdo the other.

Dr. Lyman Beecher, though living in an age that knew no such thing as child psychology, had a natural aptitude for training his children. He frequently raised a point of theology in the family circle and deliberately started a discussion—always taking the wrong or weaker side himself to give the youngsters practice in logical thought and expression. His twelve children comprised an excellent debating club. If they did not succeed in presenting to advantage their side of the argument, he would stop the discussion to coach them, saying: "The argument is thus and so! Now if you take this attitude—or if you emphasize this little flaw in my process of reasoning—you score a point for your side." Thus he taught them to think logically and express themselves forcibly, just as he taught them to box and wrestle by actual face-to-face contest. The fact that one of the children, Henry Ward, became famous as a preacher and orator, and all the others more or less distinguished as preachers or speakers, certainly demonstrates the efficiency of his methods.

It is not improbable that these verbal contests in the home helped Doctor Beecher as much as

the children. Some years later he saved his own theological reputation by his mental agility in debate. He was tried for heresy on charges brought by certain hostile clergymen of the Presbyterian Church. Although, as it now appears, he was undoubtedly heretical according to the standards of his denomination in that day, he was triumphantly acquitted. His vindication was largely due to his ability to present his side of the controversy with greater force and effect than his opponents could present theirs.

Every family would do well to turn itself into a friendly debating society, from time to time, for the discussion of problems of the day. Nothing could be more effective in stimulating intellectual curiosity, both in children and their parents; and surely there could be no better training in effective speaking than these friendly discussions in the home.

VI

THE RIGHT WORD

MISTAKES IN ENGLISH

TWO stumbling blocks are *shall* and *will.* The general rule to remember regarding these two words is that *will* expresses volition and *shall* expresses simple futurity. For example, if someone objected to your plans for going to the country you would answer, "I will go!"—thus expressing definite determination. But if you were invited and you wished to express your acceptance, you would say, "I shall be delighted to join you in the country."

Here is another rule to help you remember when *will* is correct and when *shall.* When *willingness* is expressed by an adjective, "I shall" is correct. When *willingness* is expressed by an adverb, "I will" is correct. For example, you would say, "I shall be glad to help you"—for in this case *glad* is the adjective expressing willingness. But you would say, "I will gladly help you"—for in this case willingness is expressed by the phrase *will help*, and the adverb *gladly* merely qualifies that phrase. Thus you would say:

I shall be glad to hear about it.
I will gladly hear your story.

I shall be willing to accept it.
I will willingly accept it.

I shall be charmed to meet her.
I will gladly make her acquaintance.

When asking questions, *shall* is used with the first person to express simple futurity. For example:

Shall I be successful?
Shall I be tall when I grow up?
Shall I drown in the treacherous lake?
Shall I be forgiven?

When asking questions, *will* is used with the third person (he, she, they, it) to express simple futurity. For example:

Will he go to college?
Will they buy the house?
Will it inconvenience you?
Will she be happy away from home?

The phrase *shall you* expresses simple futurity without determination. For example:

Shall you be disappointed if he is late?
(*Ans.* I shall.)
Shall you go to Boston by train?
(*Ans.* I shall.)

Shall you be early or late?
(*Ans.* I shall be early.)

The phrase "will you" is used to denote willingness, promise, consent, resolution or determination. For example:

Will you write to me often?
(*Ans.* I will.)
Will you accompany me to the house?
(*Ans.* I will.)
Will you apologize to her?
(*Ans.* I will.)

As troublesome as the auxiliaries *shall* and *will* are those two flagrantly misused words: *lay* and *lie*. It will help you to memorize this sentence: "Come, tramp, *lay* down your burden and *lie* on this grassy bank."

In the present tense, hens may *lay;* but people do not. They *lie*. Thus you would say, "I am *lying* down," or, "Why don't you *lie* down?" But never, under any circumstances, say, "I am *laying* down."

However, it is good English to say, "I *lay* down." This means that at some time—yesterday, perhaps—you did *lie* down. In other words, it is the past tense. The sentence given above concerning the tramp is in the present tense; if you were reporting what he did yesterday, you

would say, "The tramp *laid* down his burden and *lay* on the grassy bank."

A word with which many people experience difficulty is *ought*. Remember that it may never be combined with the word *had*. Only those whose speech is impossibly crude would say, "You *had ought* to write that letter."

When you express a statement and then ask a question, use the same word both times. For example:

I *ought* to visit my mother. *Oughtn't* I? (Not *hadn't* I?)
You *ought* not to object. *Ought* you? (Not *hadn't* you?)

The word *should* may be used in the same sense as *ought*, in such instances as are indicated by the examples that follow:

You ought to have known better.
You should have known better.

Your dog ought not to have been unmuzzled.
Your dog should not have been unmuzzled.

A vacation ought to help you.
A vacation should help you.

After such words as *like*, *near*, and *next* the objective case is used. You would not say, "We sat near *he*," but, "We sat near *him*." Whenever you are in doubt, insert the word *to;* for example: "We

sat near (to) him." Other instances of this rule are:

He is just like *her*. (Not *she*.)
Please sit next to *him*. (Not *he*.)
He is unlike *me*. (Not *I*.)
She is very much like *him*. (Not *he*.)
We live near *them*. (Not *they*.)

You must be sure that you do not confuse this rule with the rule for *as* and *than*—which requires that the same case be used as would be if the verbs were added. For example:

She is as tall as I (am tall).
He ran more quickly than *they* (ran).
I wanted the picture more than *she* (wanted it).
John tried harder than *he* (tried).
She is not as ambitious as *he* (is ambitious).

PROPER USE OF THE VERB "TO BE"

A noun or pronoun, standing in the predicate but describing or defining the subject, is in the same case as that subject. It is called a *predicate nominative*. Examples follow:

I am *he*.
Yes, this is *I*.
Are you *he* who rang my bell?
Was it *they* who did it?
No, it is not *we* who are guilty.
I do not believe it was *she*.

Did you know it was *I?*
I believe you knew the leader was *he.*

A *predicate noun* or *pronoun* is not the same as the predicate nominative. It follows the infinitive form of the verb in an infinitive clause; and it agrees with the subject of the infinitive, which is always in the objective case. Hence, the predicate noun or pronoun is always in the objective case. For example:

We believed it to be *her.*
I know the leader to be *him.*
She thought her to be *me.*
We thought the newcomers to be *them.*

To indicate a supposition, the form *were* is used instead of *was.* For example, you would not say, "If I *was* you," but "If I *were* you." You would not say, "If he *was* an actor," but "If he *were* an actor."

The pronouns *me* and *I* are often incorrectly used. Remember that the former is in the objective case and the latter in the nominative case; and bear in mind that a nominative may not be used after a preposition. Here are some examples of the objective case following a preposition:

She gave it *to* you and *me.*
Everyone is happy *except* you and *me.*
Divide it *between* you and *me.*
He sent good wishes *for* you and *me.*

The objective case is also correctly used in a sentence like this: "Mary asked you and *me* to visit her." When you are in doubt, analyze the sentence. Say to yourself, "Mary asked *whom?*" And the answer, of course, is "Mary asked *me.*" You would not say, "Mary asked *I*," and consequently you would not say, "Mary asked you and *I* to visit her."

In answering questions, the pronoun depends upon the verb that is understood. If the pronoun is the subject of the verb, it is in the nominative case; if it is the object of the verb, it is in the objective case. For example:

Question: Who will go?
Answer: I. ("Will go" is understood.)
Question: To whom shall I give it?
Answer: Me. ("Give it to" is understood.)
Question: Who is willing to try?
Answer: I. ("Am willing" is understood.)

The same rule applies to the pronouns *who* and *whom.* In the nominative case, *who* is always used; in the objective case, *whom* is always used. Examples of the correct use of these two pronouns follow:

The man to *whom* I spoke is missing.
The man *who* spoke to the jury went away.

The man *whom* you saw is an artist.
The man *who* is an artist called to-day.

To *whom* is he speaking?
Who do you think he is?

Always use *whom* after a preposition, as "*With whom* were you just talking?" "*For whom* is that pretty gift?" "*Among whom* do you intend to distribute the money?" etc. An exception to this rule is illustrated in the sentence: "Give it to *whoever* wants it." In this case the pronoun *whoever* is the subject of the verb *wants*.

COMMON ERRORS IN ENGLISH

We have listed here the mistakes in English that are most frequently made in everyday speech. Study them with the idea of avoiding them; and study particularly the correct forms that accompany them.

Incorrect	*Correct*
I just *seen* two large dogs.	I just *saw* two large dogs.
He *come* from the country.	He *came* from the country.
Please *except* this gift.	Please *accept* this gift.
We *learned* the baby to walk.	We *taught* the baby to walk. (The baby *learned* how to walk.)
The mountains are *healthy*.	The mountains are *healthful*.
She eats *healthy* food.	She eats *wholesome* food.
Can I go now?	*May* I go now?

Incorrect	*Correct*
A *noted* slayer was executed.	A *notorious* slayer was executed. (Caruso was a *noted* singer.)
We *run* all the way home.	We *ran* all the way home.
Why don't they *leave* him alone?	Why don't they *let* him alone?
He's *got to* leave the country.	He *must* leave the country. (Or, He *has to* leave the country.)
I *done* it all myself.	I *did* it all myself.
I *says* I didn't want to.	I *said* I didn't want to.
He *don't* like it.	He *doesn't* like it.
Set this on my desk, please.	*Put* this on my desk, please. (Or, *Lay* this on my desk.)
I shouldn't of *did* it.	I shouldn't have *done* it.
They were very *mad.*	They were very *angry.*
I will come *after.*	I will come *afterward.*
We sat *besides* them.	We sat *beside* them.
No one came *beside* John.	No one came *besides* John.
She likes *those* kind.	She likes *that* kind.
I will *bring* it to him.	I will *take* it to him.
She won't go *without* you do.	She won't go *unless* you do.
She is a *widow woman.*	She is a *widow.*
Will you *loan* me your book?	Will you *lend* me your book?
Who do you *want* to see?	*Whom* do you *wish* to see?
The school has a thousand *scholars.*	The school has a thousand *pupils.*

Incorrect	*Correct*
Where is he *going to?*	Where is he *going?*
The mirror is *broke.*	The mirror is *broken.*
Where are *they at?*	Where are *they?*
Ain't you going?	*Aren't* you going?
We have *ate* our lunch.	We have *eaten* our lunch.
Each of us *are* going.	Each of us *is* going.
She divided it *among* two people.	She divided it *between* two people.
Them girls told me so.	*Those* girls told me so.
I'm sure it was *him.*	I'm sure it was *he.*
That *there* man was a witness.	That man was a witness.
I haven't bought *no* new clothes.	I haven't bought *any* new clothes.
He can paint as *good* as *me.*	He can paint as *well* as *I.*
Was you a good child?	*Were* you a good child?
Who are you calling?	*Whom* are you calling?
The little boy behaved *bad.*	The little boy behaved *badly.*
It looks *like as if* it might snow.	It looks *as if* it would snow. (It looks *as though* it might snow.)
She has *gotten* herself a new dog.	She has *got* herself a new dog.
The *sheeps* are grazing.	The *sheep* are grazing.
He is *through* with his *education.*	He has *completed* his *education.* (Or, He has *finished* his education.) (A man walks *through* the woods.)

Incorrect	*Correct*
The burglar *affected* an entrance.	The burglar *effected* an entrance.
The four men were fighting *each other*.	The four men were fighting *one another*.
I *told* him to do me a favor.	I *asked* him to do me a favor.
I don't want *none*.	I don't want *any*.
She has *went* to see her sister.	She has *gone* to see her sister.
We didn't find her *to* home.	We didn't find her *at* home.
Don't go *in* that room.	Don't go *into* that room. (But if you do go into it, you are *in* it.)
I am *anxious* to go abroad.	I am *eager* to go abroad. (I am *anxious* about my mother's health.)
He *makes* fifty dollars a week.	He *earns* fifty dollars a week.
The *two twins* were here to-day.	The *twins* were here to-day.
I *would* like to go.	I *should* like to go.
Neither John nor Tom *have* come.	Neither John nor Tom *has* come.

THE RIGHT WORD TO INDICATE A FLOCK

Following is a list of the correct words to use with various objects to indicate *many, a collection:*

bevy	of girls
pack	of wolves
horde	of ruffians

gang	of thieves
troop	of children
host	of angels
shoal	of porpoises
herd	of buffalo
covey	of partridges
galaxy	of beauties
heap	of rubbish
drove	of oxen
mob	of blackguards
swarm	of locusts
flock	of birds
crowd	of people
corps	of engineers
staff	of lawyers
congregation	of worshipers
band	of robbers
school	of whales

UNUSUAL FEMININE FORMS

A few English words have unusual feminine forms that do not conform to any general rule. To avoid confusion, study this list carefully:

Masculine	*Feminine*
abbot	abbess
bachelor	spinster
buck	doe
bullock	heifer
drake	duck
duke	duchess

Masculine	*Feminine*
earl	countess
gander	goose
marquis	marchioness
monk	nun
ram	ewe
stag, hart	hind
sultan	sultana
tiger	tigress
wizard	witch

It is correct to say *actress* for a woman actor. But never say *authoress* or *poetess*, for the words *author* and *poet* include both sexes.

SOME COMMON FAULTS OF SPEECH

People of good taste avoid colloquial and provincial expressions. Of course, a certain amount of provincialism adds color and tone to speech; and the clever colloquial phrase, though scorned by the literary purist, is used constantly in good society. But such expressions as "How's things?" when you mean "How are you?" and "How was that?" when you mean "What was that?" help to destroy the force and beauty of speech.

Words and phrases like the following, peculiar to non-metropolitan districts, are avoided by men and women who speak fine, pure English:

cute	for *pretty*
reckon	for *think*

settle	for *live*
folks	for *people* (or *folk*)
visiting with	for *talking to*

One of the most common faults of speech, among those who would like to talk well but do not, is *overelegancy*. That is, the vulgar refinements of speech so obviously forced and affected. Following is a list of the most familiar overelegancies in common usage—phrases that should be avoided by those who want to speak well:

Incorrect	*Correct*
I will *locate* your book.	I will *find* your book.
They *reside* in the country.	They *live* in the country.
I *attended* a party.	I *went to* a party.
Permit me *to assist* you.	*Let* me *help* you.
I hope you will *visit* us.	I hope you will *come to see* us.
I *retire* early and *arise* at eight.	I *go to bed* early and *get up* at eight.
I *presume* you mean me.	I *suppose* you mean me.
Accept my thanks.	Thank you.
We were *conversing*.	We were *talking*.
The food was *lovely*.	The food was *good*.
We went to a *banquet*.	We went to a *dinner*.
They are *wealthy*.	They are *rich*.
I *purchased* a *residence*.	I *bought* a *house*.
Shall we *locate* in New York?	Shall we *live* in New York?
I will *retain* this one.	I will *keep* this one.

Quite as undesirable in speech are expressions of affected modesty. In Shaw's "Candida," Morell is provoked into exclaiming, "Confound your impudence!" His vulgar father-in-law retorts, "Is that becomin' language for a clergyman?" Morell replies, "No, sir, it is not becoming language for a clergyman. I should have said *damn* your impudence. That's what St. Paul or any honest priest would have said to you."

As Jespersen says, "Prudery is an exaggeration, but purity is a virtue." Don't say *limb* for *leg*, or *bed dress* for *nightgown*. Affected modesty, in speech or action, is a mark of ill-breeding.

THE FINER DISCRIMINATION

An amusing story is told of Noah Webster, he of dictionary fame. It is related that, on one occasion, his wife discovered him embracing the maid. "Why, Noah!" she exclaimed. "I am surprised."

"Madam," Noah is reported to have replied, "you are astonished. *I* am surprised."

It is the *finer* discrimination in the use of words that reveals cultivation. A girl is not *bound* to become a singer; she is *determined*. A bargain is not *cheap;* it is *low-priced*.

You do not *administer* blows; you *deal* them. You do not *correspond* with a friend; you *write* to her. But the date of your birth *corresponds* to

the date of your marriage. You do not *raise* a child; you *bring him up*. Nor do you *reckon* that because a certain thing has happened, something else will follow; you *conclude* that such will be the case.

A single person cannot very well rush *pell-mell* to a fire; but a group of people can. An army, for example, can rush *pell-mell* from a battlefield.

An actor who is new and unskilled is not an *amateur;* he is a *novice*. The *amateur* may be an artist of great experience and skill.

These discriminations in the use of words are, on the surface, trivial; but it is only through them that you will be able to say exactly what you mean.

THE LANGUAGE OF ORDINARY CONVERSATION

Cultivated people avoid bookish, pedantic words and flowery expressions. They say what they have to say in pure, idiomatic English, using no more words than are strictly necessary, but using words that clearly convey their meaning.

The dignified language of formal literature is neither desirable nor necessary in ordinary conversation. The use of bookish words makes speech seem affected; and long, high-sounding phrases and expressions clutter up the ideas so that they do not stand out clear and glowing against the words that frame them.

Make it a practice to use short, rugged words of English origin wherever possible. Use long words, too, wherever they give beauty and dignity to your speech; but remember that it is the short word, not the long—the simple word, not the complex—that is expressive. Try to be brief and direct in all you say; and, wherever you can, use one vigorous word instead of an elaborate phrase. Beautiful language does not necessarily mean involved language, as is clearly indicated by these two lines from Joyce Kilmer:

> "I think that I shall never see
> A poem lovely as a tree."

There are no long words, no elaborate phrases—yet how much the two simple lines convey! The very linking of the tree with a poem captures the fancy.

The beauty of your language is in direct proportion to your knowledge of words and your skill in their use. Do not fall, as so many people do, into the easy habit of using the obvious word, the first word that occurs to you; perhaps it has a synonym that more clearly and forcibly expresses your meaning. Try to use words that sound well, that have a pleasant, musical quality. And try to avoid repeating favorite words, for such repetition detracts from the force of what you have to say.

Your ideal should be speech that is crisp and

clear and expressive; with an easy, colloquial touch, if you like, but with only an occasional use of slang; simple, direct language that has force and power in its very simplicity. And your aim should be to speak English as it is spoken by the cultivated people around you, avoiding expressions and phrases that make your speech seem "different." Well-bred people are always *conforming*—in speech, as in manners and dress.

DEFINITE AND INDEFINITE WORDS

Simplicity and force in speech demand simple, direct language. One way to make your language direct is to use specific or definite words as much as possible.

For example, when you say, "The man was arrested for a crime," the word *crime* is indefinite. But when you say, "The man was arrested for theft," the word *theft* is quite definite and direct. The more definite you are in speech, the less words you will require to convey your meaning.

Here are some examples of definite and indefinite words used to express the same thought. Observe the increase in vitality, interest, and force where a definite word is used:

They have some *curiosities* in their home.
They have some *old Indian pottery* in their home.

He showed me a *book*.
He showed me "*Pilgrim's Progress*."

My new dress is a pretty *color.*
My new dress is a *powder blue.*

I am going *abroad* next year.
I am going to *Italy* next year.

They sent me some *flowers.*
They sent me some *yellow tea roses.*

I slept for a long *time.*
I slept for *ten hours.*

I bought some *material* for a gown.
I bought some *brown velvet* for a gown.

Following is a list of definite and indefinite words. Try putting them into sentences. Notice how much more interesting speech becomes when words are specific and direct:

Indefinite	*Definite*
tree	oak
house	bungalow
building	church
day	Monday
name	Helen
emotion	fear
furniture	chairs
papers	bills
antiques	arrowheads
good	charitable
money	ten dollars
child	little boy
candy	chocolates

WORDS THAT DENOTE SPECIAL MEANING

When you are speaking of things that require *exactitude,* when it is necessary that you create a definite and specific image in your listener's mind, use words that carry but one impression.

For example, if you say, "The girl had a *peculiar walk,*" no one knows exactly how the girl did walk. But if you say, "The girl walked with a *shuffle,*" there is no doubt in anyone's mind. Always use denotative words—that is, words that are precise and that carry but one impression—when you are speaking of matters that require you to be exact. Following are some examples: notice how in each case the first sentence is weak because it is indefinite:

The dress was an *unusual color.*
The dress was an *unusual shade of red.* (Or, The dress was a *pinkish red.*)

The box was tied with *bright ribbon.*
The box was tied with *a bright green ribbon.*

The house was *queer shaped.*
The house was *octagonal.*

The letter *came some time ago.*
The letter *came last April.*

They are *foreigners.*
They are *Italians.*

He had *an accident* when he was a *child.*
He *fell from a chair* when he was *six years old.*

It was made of *some heavy stuff.*
It was made of *brocaded velvet.*

The statue was cast in *metal.*
The statue was cast in *bronze.*

Following is a list of denotative words. Observe that each word is definite, precise, and carries an exact impression to the mind. Each word has but one meaning, and can mean nothing else. *Square* is always *square; purple* is always *purple.* Try putting these words into sentences:

concentric	stumble
square	hammer
submarine	sequence
analysis	steam
thermometer	purple
bisect	stammer

vertical

WORDS THAT CARRY ASSOCIATIONS

When it is not necessary for you to use exact words that convey one impression, try to use interesting *connotative words* that carry pleasant suggestions.

For example, "The bird flew to its *nest*" is definite; but "The bird flew to its *home*" is suggestive of many pleasant ideas. The word *nest*

merely conveys the picture of a snug basket of twigs and grass somewhere high in a tree; but the word *home* suggests baby birds, and a mother bird feeding them, and a father bird singing to the sky.

Similarly, when you say, "It was a *pleasant, warm* day" you express something definite; but when you say, "It was a day in *June*" you convey the idea of fragrance, and flowers, and beauty, and freshness—and all the many pleasant things with which the month of June is associated.

Each word in the following list suggests a number of pleasant things. Try using them in sentences:

mellow	eloquent
russet	crimson
childhood	sad
lullaby	gallant
croon	paradise
summer	friendship
solitude	chivalry
joy	radiant
garland	mystery
fragrance	cheer
moonlight	courtesy
forest	picturesque

THE USE OF IMITATIVE WORDS

In an earlier chapter we mentioned the imitative language of the primitives. There are many imitative words in the English language that are

colorful and interesting, and that we urge you to use at every opportunity. They make speech infinitely more expressive and colorful.

Following are some examples for you to study. In each case, the imitative word is in the second sentence:

I heard the noise of the thunder.
I heard the *rumble* of the thunder.

The bear made an angry noise.
The bear *growled.*

An arrow came through the air.
An arrow *whizzed* through the air.

The water came and went around the rocks.
The water *swirled* around the rocks.

We heard the sound of a falling rock.
We heard the *crash* of a falling rock.

The twig broke in two.
The twig *snapped* in two.

Here is a list of imitative words that can be used effectively in speech. Try fashioning them into sentences:

buzz	shriek
hum	whistle
whack	yelp
swish	moan
patter	murmur
howl	whir

sputter

VII

SYNONYMS AND ANTONYMS

THE USE OF SYNONYMS

YOU cannot imagine what joy it will give you to have a fine command of words. To give your ideas beauty and color. To see your thoughts take on the soul of expression. To feel yourself master of that most fascinating of all arts —speech. You could not do yourself a greater good than to start out to-day, now, to enrich your vocabulary and give to your speech that beauty and distinction so undeniably the mark of the cultivated.

One way to do this is to study the synonyms of words. Let us take, for example, the word "ask." We *ask* for information. We *ask* for a book. We *ask* for whatever may be reasonably expected. But the various synonyms for the word "ask" carry different shades of meaning, as:

beg: which conveys the idea of appealing to pity or sentiment. I *beg* your forgiveness.

entreat: which conveys the idea of asking repeatedly and earnestly. I *entreat* you to save the prisoner.

beseech: which conveys the idea of asking humbly and reverently. Lord, I *beseech* thee to help me!

implore: which conveys the idea of asking with emotion. He *implored* her to forgive and forget.

pray: which conveys the idea of asking of God. Let us *pray* for salvation.

request: which conveys the idea of asking formally. He *requested* an audience with the Pope.

appeal: which conveys the idea of calling upon sympathy. We *appealed* to the police for help.

demand: which conveys the idea of asking peremptorily. They *demanded* an explanation.

Following is a list of synonyms for the word *eager*. You will notice that each word suggests the idea of eagerness, yet in actual meaning each word has a special significance of its own:

ardent	impatient
avid	fervent
zealous	athirst
impetuous	impassioned
vehement	ravenous
intent	anxious
animated	glowing

keen

Try using each one of these words in the following sentence, and see which seems the most forceful, the most expressive:

We could see how *eager* he was to reach home again.

For the word *eager* you could substitute *impatient, anxious;* but it would not be correct, of course, to say, "We could see how *impassioned* he was to reach home again." Yet *impassioned,* too, in a sense, conveys the idea of *eagerness.* You might say that "The slayer made an *impassioned* plea for mercy."

It is not only for adjectives and adverbs that you can find expressive synonyms, but for nouns also. The names of things. Let us take, for example, the word *thief.* Here are some synonyms that you could use instead of it:

robber	corsair
pilferer	falcon
plagiarist	highwayman
marauder	footpad
rifler	sharper
pillager	picaroon
pirate	bandit

thug

Of course, each of these words suggests a slightly different meaning. It is the fine discrimination in the choice of words that characterizes you as an expressive and interesting speaker. Select your synonyms with a regard for their fine shades of meaning; and always try to find the just-right word to convey your meaning. Here are some suggestions to help you;

abandon: relinquish, desert, forsake, renounce, forego, discard

abate: decrease, diminish, reduce, subside, wane, ebb, lessen

able: efficient, expert, competent, skillful, capable

abolish: stamp out, suppress, destroy, dissolve, disorganize, exterminate, annihilate, lay waste, quench

absent: away, missing, non-resident, wanting

abuse: hurt, insult, upbraid, revile, ill-treat, misuse, persecute, maltreat, harm, outrage

accident: mishap, mischance, misfortune, disaster, fatality, casualty, calamity, catastrophe

accustomed: habitual, customary, wonted, usual, general, ordinary, everyday, regular, familiar, established, prevalent, conventional

address: oration, speech, delivery, talk, appeal, invocation, debate

announce: publish, report, assert, declare, proclaim, herald, advertise, inform

anxiety: fear, trepidation, dread, worry, despondency, perturbation, disquietude, restlessness

argue: dispute, reason, discuss, wrangle, controvert

authentic: reliable, true, certain, well founded, honest

avoid: elude, escape, keep away from, evade, shun, eschew, keep aloof from

awkward: unskillful, inexpert, clumsy, unhandy, gauche, maladroit, slovenly, gawky, untrained, inexperienced, unfit

bad: evil, wicked, depraved, vile, malignant, reprehensible, wrong, malevolent, corrupt

bar: exclude, blackball, leave out, reject, banish, separate, seclude, relegate, ban

believe: credit, consider, esteem, presume, accredit, accept, conceive

bond: tie, union, link, connection, fastening

bright: resplendent, gay, shining, gleaming, sparkling, radiant

calm: quiet, still, placid, unruffled, untroubled, poised, at ease

caution: heed, prudence, discretion, wariness, security, circumspection, calculation, deliberation

cave: depression, hollow, indentation, dent, excavation, crater, cavern

cheer: gayety, jollity, merriment, mirth, pleasure, enjoyment, delight, glee, gladness

choice: option, selection, election, preference, predilection

cold: raw, icy, wintry, bitter

dark: gloomy, shady, murky, dim, obscure, black, clouded

dear: expensive, high priced, costly, exorbitant

decline: reject, refuse, deny, discountenance

delicate: slender, slight, frail, weak, dainty

difficulty: trouble, predicament, perplexity, dilemma

dim: dark, faint, unintelligible, misty, overcast

droll: funny, comical, laughable, quaint, humorous, amusing, diverting

dull: blunt, obtuse, pointless, colorless, dim

duty: obligation, liability, responsibility

ease: quiet, peace, content, comfort

endeavor: try, assail, essay, attempt, aim, venture, speculate, experiment, chance

entrance: ingress, entry, inroad, inlet, opening, gateway
enthusiasm: warmth, vehemence, heartiness, verve, cordiality, glow, eagerness, passion, zeal
equal: like, equivalent, uniform, same
faint: weak, feeble, depressed, impotent, unnerved, helpless, limp
fair: pretty, comely, attractive, handsome, personable, good-looking
falter: hesitate, vacillate, pause, stammer
familiar: friendly, affable, social, jovial, companionable, neighborly
fashion: method, manner, way, form, mode, tone, procedure, guise
fight: battle, conflict, struggle
fix: place, set, fasten, determine, establish
find: discover, detect, ascertain, fathom, unearth, solve, disclose
finery: ornament, adornment, decoration, embellishment, frippery
fool: deceive, defraud, cheat, swindle, mystify, hoodwink, victimize
frown: scowl, make a wry face, sulk, lower
furnish: provide, supply, arm, replenish, lay in a store or stock
gain: add, increase, enlarge, extend, dilate, expand, develop, grow, spread, augment, advance, rise
generate: produce, make, kindle, bring forth, evolve, hatch, develop, engender
gift: present, contribution, subscription, bequest, legacy, largess, bounty, gratuity, offering
grief: sorrow, sadness, affliction, pain, unhappiness

gross: coarse, vulgar, unrefined, indecorous, unseemly, ribald, in bad taste
guide: direct, lead, conduct, show the way, steer, pilot, superintend
haggard: exhausted, fatigued, weary, faint, prostrate, spent, tired
happy: glad, contented, pleased, gratified, delighted, joyful, in a blissful state
harmless: impotent, powerless, incapable, unarmed, pregnable, ineffectual
harsh: irritating, displeasing, unpleasant, disagreeable, strident, discordant
hold: keep, retain, grasp, cohere, restrain, reserve
honor: respect, dignity, fame, glory, rank, repute
inaudible: hushed, silent, still, soft, faint, noiseless
incompetent: unfit, incapable, disqualified, unskillful, untrained
indifference: unconcern, insouciance, nonchalance, lack of interest, inattentiveness
lively: agile, brisk, nimble, sprightly, gay
meager: insufficient, incomplete, scanty, thin, poor
meditate: reflect, cogitate, think, consider, deliberate muse, contemplate, ponder, ruminate, brood
memorable: celebrated, famous, notable, momentous, important, prominent, never to be forgotten
near: close by, adjacent, immediate, nigh
obscure: unknown, nameless, humble, ignoble
raise: elevate, promote, advance, increase
savage: cruel, brutal, fierce, wild, barbaric
shocking: dreadful, horrible, fearful, awful, appalling
short: brief, compact, stubby, curtailed, curt

talk: speech, parlance, conversation, colloquy
tell: inform, acquaint, report, advise, enlighten, notify, disclose
uncertain: doubtful, indefinite, ambiguous, vague
vigor: might, strength, power, energy, force

THE USE OF ANTONYMS

As valuable as the study of synonyms is the study of the antonyms of words—that is, words carrying the opposite meaning. For example, *good* is the antonym of *bad*. *Sweet* is the antonym of *sour*. Following is a list of antonyms for the word *eager:*

indifferent	unconcerned
apathetic	unmoved
dispassionate	stolid
phlegmatic	listless

Webster defines *antonym* as "a word directly opposed to another in meaning." Like the synonyms of words, antonyms carry slightly different shades of meaning. Here is a list of antonyms to help you with your word building:

absorb: eject, reject, expel, excrete, effuse, expend, pour forth, squirt, disgorge, exhale, emit
abundant: limited, few, inconsiderable, paltry, scanty, scant, slender, light, meager, insufficient, sparing, inadequate
accept: refuse, reject, decline, deny, forswear

accustomed: unaccustomed, unwonted, new, unusual

acquiesce: dissent, demur, disagree, repudiate, contradict, differ

advance: regress, retreat, retire, withdraw, deteriorate, revert

advantage: disadvantage, drawback, inferiority, handicap, shortcoming, deficiency

allow: prohibit, inhibit, ban, forbid, disallow, debar, hinder, thwart, frustrate, impede, balk, obstruct, prevent, forefend, preclude, check

amiable: discourteous, ungracious, brusque, inaffable, surly, unpleasant, pert, rude, uncomplaisant, tart, bitter, caustic, gruff, unaccommodating

apparent: invisible, imperceptible, covert, indiscernible, non-apparent, obscure, indefinite, concealed, hidden, undisclosed, dim

ashamed: unashamed, unblushing, disdainful, proud, haughty, unabashed, vain

attract: repel, dispel, repulse, chase

awkward: polished, graceful, poised, easy, natural, unlabored

beauty: ugliness, inelegance, distortion, monstrosity, squalor

before: after, afterward, subsequent, later, succeeding, thereafter, since

begin: end, close, finish, terminate, conclude, complete, settle, consummate, fulfill, culminate

belief: disbelief, doubt, uncertainty, incredulity, dubiousness

benevolence: malevolence, bad intent, unkindness, ill

nature, enmity, malice, spite, uncharitableness, unsympathetic, pitilessness

big: little, small, minute, tiny, wee, diminutive, puny, inconsiderable, petty, undersized, miniature

bitter: sweet, sugary, honeyed, saccharine, dulcet, candied, luscious, cloying, sweetened

black: white, snowy, chalky, milky, creamy, fair, blond, blanched

blameless: guilty, culpable, blamable, blameworthy, in fault, censurable, reprehensible

blazing: dim, dull, lackluster, dingy, darkish, dusky, shadowed, leaden, overcast, gloomy, murky, somber

blooming: ailing, ill, indisposed, unwell, sick, unsound, unhealthy, infirm, drooping, flagging, healthless, weak, feeble, frail, languid, spent, wasted

blunt: sharp, keen, acute, pointed

boastful: servile, obsequious, modest, humble, unpretentious, unobtrusive, unassuming, deprecatory

bony: soft, tender, pliant, supple, flexible, lithe, lissom, stout, plastic, spongy

bookish: uninformed, uneducated, unbookish, untaught, unschooled, illiterate, unread

bountiful: economical, careful, thrifty, chary, frugal, saving, sparing, parsimonious, penurious, stingy, miserly, niggardly, illiberal, ungenerous, greedy

boylike: aged, elderly, senile, grown up, full-grown, manly, manlike, virile

brainy: unendowed, unintelligent, witless, mindless, reasonless, brainless, shallow, simple, stupid, weak-minded, dull

brave: cowardly, fearful, timid, faint-hearted, shy, timorous, frightened

brief: profuse, wordy, verbose, copious, long-winded, lengthy, protracted, diffuse, roundabout

calamity: prosperity, well-being, success, good luck, good fortune, blessing

callous: sensitive, susceptible, tender, soft, impressionable, soft-hearted, yielding

candid: false, deceitful, evasive, dishonest, insincere. untruthful

captivating: unpleasant, repellent, ugly, unsightly, forbidding, frightful, repulsive, uninviting, displeasing

careful: careless, unmindful, negligent, heedless, neglectful, thoughtless, inconsiderate, perfunctory, reckless, inattentive, imprudent

cease: continue, persist, go on, endure, sustain, prolong, perpetuate, maintain, pursue, persevere, carry on

certain: doubtful, uncertain, vague, unsure, casual, unauthentic, indefinite, ambiguous, questionable, debatable

cheap: dear, high priced, expensive, costly, extravagant, exorbitant

cheerful: sad, melancholy, cheerless, joyless, dismal, somber, downcast, downhearted, sullen, glum, sulky, low spirited, despondent, pensive, doleful, solemn, forlorn

civil: discourteous, rude, ill bred, ill mannered, impolite, ungracious, boorish

clean: unclean, dirty, grimy, soiled, filthy, impure, offensive

close: far off, distant, aloof, away, remote, unapproachable

cold: warm, sultry, hot, heated, fervid, fervent, sweltry, aglow, burning

composed: excited, feverish, unstrung, hysterical, restless, impatient, passionate, chafing, fidgety

condense: expand, widen, enlarge, extend, broaden, increase, swell, fill out, dilate, stretch, spread, distend, develop, amplify, inflate, magnify, aggrandize

constant: faithless, false, disloyal, unfaithful, untrustworthy

cordial: hostile, unfriendly, inimical, at variance with

cruel: kind, well meaning, benevolent, merciful, charitable, humane, warm-hearted, sympathetic, compassionate

curious: incurious, indifferent, uninquisitive, uninterested, impassive

customary: unaccustomed, unwonted, new, unusual, singular, exceptional, uncommon

damp: dry, arid, arescent, dried, undampened

danger: safety, security, surety, impregnability

darkness: light, sunshine, brightness, day

defiance: concord, accord, harmony, agreement, sympathy, alliance, unity, assention

dependent: free, independent, unrestrained, untrammeled

devout: irreligious, impious, profane, godless, undevout, atheistic, ungodly, faithless

discourage: encourage, stimulate, inspirit, animate, incite, rouse, persuade

drowsy: brisk, lively, animated, alert, wide awake, astir, animated, vivacious, spirited, eager, bustling

eager: indifferent, cool, unconcerned, half-hearted, undesirous, listless

easy: difficult, hard, laborious, irksome, arduous, Herculean, complicated, trying, knotty

elevate: lower, depress, let down, debase, abase, reduce, subvert, precipitate

encumber: disburden, unencumber, clear, free, unload, lighten, disentangle

enlighten: conceal, hide, secrete, veil, mask, disguise, suppress, mystify

exhausted: refreshed, untired, unwearied

fame: disrepute, disfavor, ingloriousness, derogation, debasement, ignominy, dishonor, infamy

fatten: reduce, decrease, contract, diminish, lessen, make thin

flaccid: hard, rigid, stiff, firm, unyielding, inflexible

foolish: wise, sensible, sound, judicious, rational, prudent, reasonable

forward: backward, recede, return, revert, withdraw, retreat, retrace one's steps

free: imprisoned, restrained, trammeled, in custody, constrained

fruitless: productive, prolific, fertile, fruitful, fecund, pregnant, frugiferous

gallop: creep, crawl, lag, drawl, linger, loiter, saunter, plod, dawdle

gradual: quick, rapid, speedy, fast, swift, mercurial

grieve: rejoice, gloat, relish, be glad, be happy, be pleased

gross: fine, polished, well-bred, refined
guileless: cunning, sly, artful, crafty, subtle, wily, canny, tricky
half-hearted: eager, intent, agog, avid, keen
haughty: humble, lowly, meek, modest
heavy: light, weightless, ethereal, feathery, airy, volatile, buoyant, portable
hope: despair, despondency, hopelessness, dejection, desperation
hospitable: inhospitable, unsocial, secluded, retired, inconversable, solitary
illegal: legal, legitimate, vested, constitutional, lawful
immense: small, little, wee, limited, diminutive, narrow, confined
impulse: resolve, intention, contemplation, predetermination, fixed purpose, premeditation
inappropriate: appropriate, suitable, seemly, befitting, desirable, opportune
incompetent: skillful, efficient, competent, handy, quick, deft, proficient, skilled, apt, qualified
invisible: visible, perceptible, perceivable, discernible, apparent, in view, exposed to view, obvious, manifest, conspicuous, clear, distinct, well-defined
jumble: order, regularity, neatness, symmetry, uniformity, arrangement
justice: injustice, wrong, unfairness, partiality, unlawfulness
knowledge: ignorance, nescience, incomprehension, simplicity
laugh: cry, weep, mourn, bewail, shed tears, sob
lead: follow, succeed, come after, ensue

lissom: hard, rigid, unyielding, stiff, firm, stark, unbending, inflexible

lofty: low, debased, nether, squat

long: short, brief, curt, compact, stumpy, squat, dumpy, little

low: high, lofty, elevated, eminent, exalted, tall, towering, topmost, high-reaching

lucky: unlucky, unfortunate, unblest, unprosperous, hapless, luckless, clouded

many: few, scant, rare, infrequent, unrepeated, thin

massive: minute, microscopic, tiny, puny, scant, Lilliputian

mercenary: prodigal, profuse, liberal, thriftless, lavish, wasteful, improvident

mortality: immortality, perpetuity, eternity, everlastingness

munificent: frugal, stingy, parsimonious, niggardly, chary, sparing

neat: disorderly, irregular, untidy, confused, deranged, slovenly, chaotic, topsy-turvy

new: old, ancient, antique, venerable, primitive, antiquated, obsolete, time-worn, prehistoric

normal: abnormal, eccentric, grotesque, unnatural, irregular, peculiar, exceptional

obedience: disobedience, insubordination, violation, noncompliance, revolt, rebellion, infringement

obscure: bright, shining, luminous, lucid, clear, well-defined, definite, obvious

optimism: pessimism, despair, dejection, depression, gloom, melancholy, cheerlessness, dismal, heavy-hearted

partial: impartial, fair, just, equitable, lawful

peaceful: excited, feverish, restless, unquiet, hurried, restless, chafing, turbulent, clamorous

permanent: temporary, transient, evanescent, fleeting, perishable, mortal, temporal, impermanent, brief, momentary

pleasant: unpleasant, disagreeable, unappealing, undesirable, repulsive, repellent, abhorrent, uninviting, obnoxious

positive: uncertain, doubtful, dubious, perplexed, vague, indefinite, ambiguous, indeterminate, casual, indecisive, unsettled

prompt: late, tardy, slow, behindhand, belated, delayed, unpunctual, dilatory

quick: slow, slack, easy, leisurely, gradual, deliberate, languid, sluggish, slow-paced, snail-like, creeping

random: intentional, deliberate, design, definite purpose, determinate

reckless: careful, prudent, guarded, heedful, cautious, wary

reliable: unreliable, untrustworthy, disreputable, uncertain, questionable, precarious

rough: smooth, polished, slick, even, level, glossy, silken, downy, velvety, unwrinkled, sleek

safety: danger, peril, jeopardy, risk, hazard, insecurity, precariousness

satiety: insufficient, inadequate, unsatisfied, not enough, wanting, ungratified

separable: inseparable, joined, joint, compact, firm, secure, indissoluble, inseverable

serviceable: unserviceable, useless, unavailing, inutile, inefficacious

sharp: blunt, obtuse, dull, without edge

short: long, length, elongated, outstretched, prolonged, extended

simple: complex, complicated, intricate, involved, entangled, knotted

stout: slim, slender, thin, meager, delicate, slight, spare

tedious: amusing, entertaining, interesting, diverting pleasant, enjoyable

thankful: thankless, ungrateful, unmindful, ingrate

thorough: incomplete, imperfect, unfinished, perfunctory, sketchy, crude, defective, deficient, wanting, uncompleted

trifling: important, momentous, weighty, prominent, grave, serious, vital, salient, notable

urge: dissuade, discourage, dispirit, disincline, deter, restrain

utility: inutility, uselessness, inefficacy, futility, worthlessness, ineptitude

vain: humble, modest, meek

vanish: appear, become visible, become apparent

vice: virtue, morality, integrity, good, worth, excellence, honor, innocence

watchful: neglectful, unheeding, careless, overlooking, unobserving

weak: strong, mighty, vigorous, virile, powerful, robust, sturdy, resistless, hardy

willing: unwilling, loth, loath, disinclined, indisposed, averse, reluctant, adverse, squeamish, unconsenting, involuntary, grudgingly

yearning: cool, cold, indifferent, without desire, passionless
youth: age, oldness, senility, years, dotage
zeal: idleness, inertness, inactivity, languor, sloth, indolence, procrastination

USE OF THE SIMILE

The real secret of beautiful speech is in the use of words and phrases of suggestion, of association. Nothing adds greater beauty and strength to language than the phrase that creates a picture in the mind, making the thought colorful, vivid, and clear. And certainly, nothing is more useful in this regard than that interesting figure of speech—the *simile.*

The simile is a word picture that tells in a simple phrase what might otherwise require a lengthy explanation. It is a form of comparison, likening one thing to another in a fashion that renders expression more clear and forceful. The simile, well chosen and well employed, adds beauty, character, and strength to speech.

Though every simile is a comparison, not every comparison is a simile. The true simile involves the element of imagination. Thus, the true simile must compare one object with another of an entirely different class. The likeness, however, must be intelligible; it must clarify, give color and force, through the expression of imagination.

Here are a number of similes selected from the writings of famous poets and authors:

Eyes like violets steep'd in dew.—J. C. GUTHRIE.

Light as the rainbow's leap into space.—SCHILLER.

Pressed in my heart, like flowers within a book.—LONGFELLOW.

She was as pretty as the springtime.—BALZAC.

Silent as the elves.—GEORGE ELIOT.

Silent, like a sundial in the shade.—SYDNEY MUNDEN.

Swept like waves before the tempest.—SHELLEY.

Whispered like the restless brook.—C. G. ROSSETTI.

My words are like spoken roses.—SWINBURNE.

In a word, the simile is an *imaginative comparison.* It likens two different things in one or more aspects. It takes the place of such colorless, overworked words as *very, fine, great,* etc. We are constantly hearing people say, "She walks very proudly," "He went there very quickly." How much more expressive are such phrases as "She walks proudly as the peacock," "He went swiftly as the wind."

The English language is rich in similes, ready and waiting for your use. And there is no reason why you cannot dip into your own well of fancy and create interesting similes that will make your speech more beautiful and expressive.

Many similes still in general use can be traced

back to antiquity. For example, the following quotations are from the Old Testament:

Still as a stone
White as snow
Bitter as wormwood
Sharp as a two-edged sword
Melted like wax
Unstable as water
Multiple as the stars of heaven
Boil like a pot

A veritable mine of fascinating similes is to be found in the Songs of Solomon. Two that are typical are, "Cruel as the grave" and "Lips like a thread of scarlet."

In English literature the simile has always been a favorite figure of speech. Chaucer, Shakespeare, Spencer, Shelley, and Swinburne made profuse use of this form of expression. An excellent way to improve your own choice of words, and to master the fine art of making imaginative comparisons, is to study the writings of the masters with special attention to the similes.

VIII

WRITTEN ENGLISH

PUTTING THOUGHTS ON PAPER

ANYONE willing to take the trouble can learn how to write—not brilliantly, perhaps, but expressively and well. Writing is simply speech on paper. If you can learn to express yourself with color and force, there is no reason why you cannot learn to write in the same way.

We have already studied the general rules of grammar, of rhetoric, of word selection, and these rules refer to both spoken and written English. But written English must also possess what is familiarly known as *style*. The three essential qualities of style are *clearness*, *force*, and *beauty* or *elegance* of expression. In every written composition these three important principles must be considered.

Clearness in writing is the result of clear thinking—of simplicity and coherence in thought. It is a mistake to grope for interesting words and phrases first, in an attempt to write "fine English," and then go back to the idea. The way to

achieve clarity is to keep the one great thought or idea constantly in mind, develop it along lines of clear reasoning, and find the words you need as you go along.

In writing, as in speaking, a logical and coherent order in the expression of ideas facilitates swiftness of apprehension. Each idea should naturally suggest the one which follows. If the last paragraph is more closely related in thought to the first paragraph than to those that intervene, the composition lacks coherence.

Of course, before we can make our ideas clear to others in writing, they must be clear to us. Our information must be definitely our own before we can hope to present it effectively to others. That is why it is always best to write on subjects with which we are at least reasonably familiar.

As clearness in writing appeals to the intellect, to the understanding, so does force appeal to the emotions. Force in writing is like emphasis in speech, and it is the result of words well selected, well used, well placed. If it is the purpose to make one part of a composition more emphatic than another, we give a prominent position to that part, as in debating we give the first place and the last to the strongest arguments.

Force is attained chiefly through the use of short, rugged, familiar words that emphasize the idea and make it stand out clear and sharp. Be-

fore writing, it is well to ask yourself, "For whom am I writing?"—and then suit your words to your audience.

Repetition, meagerness of vocabulary, and monotony of expression destroy force in writing. The study of synonyms and antonyms, variety in sentence structure, interesting figures of speech—all help to circumvent monotony.

The third and final essential of style in writing is *beauty* or *elegance* of expression—the weaving of words and phrases into rich tapestries of thought. Of course, beauty of style is largely a reflex of the writer's own personality, but it is also the result of long practice and skill in the art of writing.

STUDY THE MASTERS

Nothing will help you more to acquire fine style in writing than a study of the masters. Many great writers learned to write by studying those who were great before them. Stevenson "played the sedulous ape"—studying all the most famous masterpieces of literature and trying to imitate them. The same is true of Balzac, Dumas, Thackeray, Cooper. Keats profited by his study of Spencer and Milton.

Studying the masters does not necessarily mean copying them. Demosthenes, after copying and recopying Thucydides, wrote—not in the style of Thucydides—but in a style of his own. Franklin

educated himself by a study of Addison, rewriting the best papers in the *Spectator* from memory and then comparing his transcripts with the originals; but Franklin's style, though resembling Addison's in some respects, is distinctly his own.

Here is Franklin's explanation of how he learned to write:

"A question was once, somehow or other, started between Collins and me, of the propriety of educating the female sex in learning, and their ability for study. He was of the opinion that it was improper, and that they were naturally unequal to it. I took the contrary side, perhaps little for dispute's sake. He was naturally more eloquent, having a ready plenty of words, and sometimes, as I thought, I was vanquished more by his fluency than by the strength of his reasons. As we parted without settling the point, and were not to see each other for some time, I sat down to put my arguments in writing, which I copied fair and sent to him. He answered, and I replied. Three or four letters on a side had passed, when my father happened to find my papers and read them. Without entering into the subject in dispute, he took occasion to talk to me about the manner of my writing; observed that, though I had the advantage of my antagonist in correct spelling and pointing (which I owed to the printing-house), I fell far short in elegance of expression,

in method, and in perspecuity, of which he convinced me by several instances. I saw the justice of his remarks, and thence grew more attentive to the manner in writing, and determined to endeavor an improvement.

"About this time I met with an odd volume of the *Spectator*. It was the third. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished if possible to imitate it. With this view I took some of the papers, and making short hints of the sentiments in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them.

"But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses, since the continued search for words of the same import, but of different length to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in mind, and

make me master of it. Therefore I took some of the tales and turned them into verse; and after a time, when I had pretty well forgotten the prose, turned them back again.

"I also sometimes jumbled my collection of hints into confusion, and after some weeks endeavored to reduce them into the best order before I began to form the full sentences and complete the subject. This was to teach me method in the arrangement of the thoughts. By comparing my work with the original, I discovered my faults and amended them; but I sometimes had the pleasure of fancying, that, in certain particulars of small import, I had been fortunate enough to improve the method or the language, and this encouraged me to think that I might possibly in time come to be a tolerable English writer; of which I was extremely ambitious. My time for these exercises and for reading was at night, after work, or before it began in the morning, or on Sundays, when I contrived to be in the printing-house alone, evading as much as I could the common attendance on public worship which my father used to exact of me when I was under his care, and which indeed I still continued to consider a duty, though I could not, as it seemed to me, afford the time to practice it."

There is only one way to learn how to write, and that is *to write*. Practise. Study words. Com-

pare your writing with the writing of the masters. Write one letter, or composition, or essay over and over again, until you are convinced that it has coherence, force, and beauty of style.

MAKING AN OUTLINE

Only a writer of skill and experience can perceive at a glance the logical divisions and subdivisions of an elaborate subject, and preserve the form of organization intact while he is writing. Most people require mechanical aid of some sort —an outline, or sketch, or "skeleton."

It is so much easier to write from a logical outline than it is to begin a subject and proceed haphazardly, attempting to build one thought upon another without any clear picture of the whole. The outline may be quite simple; merely a detailed synopsis of ideas in their natural order, building up to a clear and definite conclusion.

Such an outline not only facilitates writing, but prevents the omission of points and details that may be of importance in emphasizing the main idea. With note of these lesser details in the outline before you, it is not likely that you will forget to bring them into the composition at the right time.

Barrett Wendell, in his "English Composition," describes his method for outlining a subject. He says:

"On separate bits of paper—cards, if they be at hand—I write down the separate headings that occur to me, in what seems to me the natural order. Then, when my little pack of cards is complete—in other words, when I have a card for every heading which I think of—I study them and sort them almost as deliberately as I should sort a hand at whist; and it has very rarely been my experience to find that a shift of arrangement will not decidedly improve the original order. Ideas that really stand in the relation of proof to proposition frequently present themselves as coördinate. The same idea will sometimes phrase itself in two or three distinct ways, whose superficial differences for the moment conceal their identity; and more frequently still, the comparative strength and importance, and the mutual relations, of really distinct ideas, will in the first act of composition curiously conceal themselves from the writer. A few minutes' shuffling of these little cards has often revealed to me more than I should have learned by hours of unaided pondering. In brief, they enable one, by simple acts of rearrangement, to make any number of fresh plans. If the first plan be drawn out on a single page, every new one must be written out afresh. Mechanical as the device is, I find it most serviceable."*

*From "English Composition," by Barrett Wendell. Courtesy of Charles Scribner's Sons, New York.

PUNCTUATION

The correct use of punctuation adds to the strength and clearness of written English. Here are the important general rules to remember:

Use the *comma*

1. To set off appositives.
   Ex. The president, a friend of ours, met us in the library.
2. To set off a geographical name that explains the one preceding it.
   Ex. To-morrow we are going to Montclair, New Jersey.
3. To set off parenthetical expressions.
   Ex. It is important, therefore, that we attend to this at once.
4. To separate a series of nouns.
   Ex. There were apples, pears, plums, and grapes on the table.
5. To separate clauses of a compound sentence when they are connected by a simple conjunction.
   Ex. I outlined all my difficulties, and he told me how to solve them.
6. To separate a series of words that equally modify a common noun.
   Ex. She is a good, noble, honest woman.
7. To separate words or phrases included by way of explanation.

Ex. That man, judging from his record, is a criminal at heart.

8. To separate a prepositional phrase placed before the subject.

Ex. To be exact, it will take two weeks and one day.

Use the *period*

1. After every ordinary sentence.

Ex. We went into the house.

2. After every abbreviation.

Ex. Dr., Mr., e.g., lb., N. Y., Messrs.

Use the *colon*

1. As a form of introduction to a series of statements.

Ex. These subjects will be discussed: Business Management, Advertising, and Sales Promotion.

2. To give prominence or emphasis to an idea.

Ex. There is only one reason for this mistake: carelessness.

3. After salutations at the beginning of a letter.

Ex. Dear Sir:, Gentlemen:, etc.

Use the *semicolon*

1. Between clauses of a compound sentence that are not connected by a conjunction.

Ex. Advertising increases sales; it also cuts down costs.

2. Between clauses of a compound sentence

that are connected by a conjunctive adverb such as *then, moreover, thus, consequently, also, therefore.*

Ex. The inventor is not in this country; therefore, we cannot proceed with experiments.

The plan sounds too radical; moreover, we are not in a position to invest so much at this time.

3. Before such words as *namely, that is, as, thus* when they introduce examples or illustrations.

Ex. There are three essential principles of style; namely, unity or coherence, force or emphasis, and beauty or elegance of expression.

4. Between two thoughts in one sentence that are closely connected in meaning.

Ex. He is an artist; he is very famous.

Use the *dash*

1. To set off interpolated words.

Ex. He said—and I have no reason to doubt him—that the business is on the verge of bankruptcy.

2. To indicate an abrupt change of thought in the middle of a sentence.

Ex. We asked him to explain, and he said—well, what do you think?

3. To indicate the repetition or expansion of a preceding thought.

Ex. There are several answers to your question—answers that prove my point conclusively.

4. In the same way that a colon is used, to

indicate equality—especially in summarizing.

Ex. Most failures are due to two things—want of will and want of power.

What I blame in you is this—your carelessness in overlooking a point so important.

5. With a comma, after the salutation in a letter. (Instead of the colon.)

Ex. Dear Sir,—Dear Madam,—Gentlemen,—etc.

Use *parentheses*

1. To set off interpolated matter.

Ex. The new editor, Mr. Brown (formerly of the Rockland *News*) took charge to-day.

Use *quotation marks*

1. To set off the actual words written or spoken by someone else.

Ex. She said, "I will go with you gladly."

2. To set off slang words or phrases for which the writer does not care to take responsibility.

Ex. We told him brusquely to "cut it out."

3. A quotation within a quotation is enclosed within single marks.

Ex. "Please say to him 'Mrs. Brown is not at home' and tell me what he answers."

IX

THE ART OF CONVERSATION

WHAT TO TALK ABOUT

IN THE early part of the 17th Century, there existed in France what was known as the *causerie* (chat). This was a meeting, at the famous old Hôtel Rambouillet, of the great nobles, literary celebrities, and brilliant women of the day, gathered together for the express purpose of "chatting." These people of the *causerie*, people who represented the highest intellectual class in France of that period, acquired a taste for daily talks and developed the art of conversation to a high degree.

The influence of the old *causerie* has never entirely been lost. We still have a fondness for after-dinner "chats," though to-day the ideal is not merely idle chatting, but rather conversation rich in the exchange of thoughts and ideas. There is no one quite so popular in a drawing room as he who knows how to include everyone in his conversation, who knows how to be a good talker and a good listener.

In social contact, the purpose of conversation is to amuse and entertain, not to instruct. Society is supposed to be pleasant, and conversation in

social life should be pleasant too. Try not to talk of illness, death, disaster, and avoid discussion of your religious and political views. Introduce as topics of conversation only those subjects that are pleasant and interesting, and that can be discussed with enjoyment.

The very foundation of all good conversation is courtesy. If you want to be regarded as a good speaker, let your maxim be to talk well but not too much. Listen politely, talk agreeably, avoid interrupting, and express your ideas clearly and simply. Above all, be careful not to give too strong an expression of your likes and dislikes.

When you find yourself in a drawing room among people you have met for the first time, remember the old *causerie* of France, and bear in mind that the spirit of conversation is often as important as the ideas expressed. Be pleasant, courteous, genuinely interested in whatever anyone has to say. If you have nothing to contribute to the conversation, remain silent—but let your manner indicate that you are interested in what others are saying.

THINK BEFORE YOU SPEAK

The first law of successful conversation is embodied in this one short maxim: "Don't talk until you think!" If you obey this maxim, you will not say impulsively the things that hurt, irritate,

and embarrass others. You will not utter careless, unkind things that cost you friendships and tend to make you unpopular.

For example, when someone voices an opinion that you do not entirely approve, your first impulse is to cry, "You are wrong!" But if you remember to *think before you speak*, you will smile courteously and say, "I'm afraid I can't agree with you. Don't you think . . ." etc.

When you are among strangers, or in a mixed company, it is always best to avoid the expression of definite opinions. Of course, if someone deliberately asks your opinion, you are obliged to give it honestly and truthfully; but well-bred people do not make it a practice to force discussions for the sole purpose of airing their own opinions. Nor do people of good judgment enter into religious discussions except with intimate friends. Should such people be drawn into discussion with someone whose opinion or belief is utterly opposed to their own, they contrive deftly and pleasantly to turn the trend of conversation to more agreeable channels. Only the uncultivated insist upon proving themselves right, except in cases where a principle is involved.

TACT IS ESSENTIAL IN CONVERSATION

Fine tact in speech is the crowning mark of cultivation. It is related of a famous professor of

English that on one occasion an elderly woman in his company mispronounced a word. It was necessary for him to use that word in his conversation, and over and over again he mispronounced it as she had, rather than embarrass her by letting her see that she had made a mistake.

Of course, we are not recommending the mispronunciation of words to spare the feelings of others; but we do highly urge the exercise of tact in speech. Avoid the thoughtless remarks that cause pain or discomfort to others. "I don't believe in college for girls—it spoils them," says tactless Mrs. Blank to Mrs. Dash, who has two daughters at Vassar. Then she turns to Mr. Brown, who was walking with his sister the evening before, and demands to know who the "funny-faced little wretch" was. She smiles at what she regards an expression of her humor; but Mr. Brown does not smile in return. He is irritated and displeased, and he is thinking what a tactless boor she is.

The want of tact is usually due to lack of foresight: the speaker fails to realize how his thoughtless remarks may annoy or hurt others. He says bluntly and unthinkingly what comes to his mind, without stopping to ask himself whether or not that "something" carries a sting for someone in the company. For example, he may remark casually, in an effort to make conversation, "I at-

tended a Christian Science reading yesterday. I can't see anything in it"—forgetting, or overlooking, the fact that Mrs. Smith-Jones is an ardent scientist. Such tactlessness cannot fail to make him unpopular; yet all that is necessary to avoid it is a little foresight. In mixed company, and especially in the company of strangers, always *think before you speak*, and carefully avoid any utterance that may give pain or cause annoyance to others.

Recently, a very charming and talented young society woman remarked, "The sweetest compliment ever paid me was by an elderly friend of the family who said she never heard me say an unkind or tactless thing about anyone."

HOW TO PLEASE IN CONVERSATION

Someone once asked Matthew Arnold what his favorite topic of conversation was. He replied without a moment's hesitation, "That in which my companion is most interested!"

Make it a practice, in social contact, to talk only about those things you know are interesting to your hearers. Avoid *selfish* speech; that is, continued talk about your own interests or ambitions. It is best to avoid "shop talk" entirely in social conversation, unless you are with intimate friends or with people engaged in the same business or profession. No one is more of a bore than the

man who talks endlessly of himself and the things that concern him, regardless of whether or not his audience is interested. He forgets that conversation should be on a "fifty-fifty" basis, and that it should be an *exchange*, not a *monopoly*, of ideas.

The good conversationalist is not merely he who talks well, but he who can touch the secret places of people's hearts and cause them to talk well. Sympathy is the key that unlocks tongues. *Be sympathetic.* Forget about yourself and your own interests, and try to discover what other people are interested in. In other words, phrase your remarks to draw your hearers into conversation, instead of attempting to force their attention by talking of things foreign to their interests. The good conversationalist knows *how to listen.*

Conversation in social life should be based upon equality. Only the uncultivated try to prove themselves wittier or cleverer than those around them. Only the uncultivated and the tactless attempt to impress others with their own importance. Madame Récamier, conversational genius, invariably made the person with whom she was talking appear to advantage and not herself.

"To be a good conversationalist," says O. S. Marden, "you must be spontaneous, buoyant, natural, sympathetic, and must show a spirit of

good will. You must enter heart and soul into things which interest others. You must get the attention of people and hold it by interesting them, and you can only interest them by a warm sympathy."

COURTESY IN CONVERSATION

There are several discourtesies in conversation that clearly mark the ill-bred. For example, no one but the boor will break constantly into the speech of others. Nor will anyone but he cut off a story to which others are listening by declaring, "Yes, I know all about that!" or "I heard all about that yesterday!" Such interruptions are rude and annoying.

Cultivated people are never inattentive when others are talking. They have the patience and the courtesy to listen; and they always try to show an interest in what is being said. It is the man or woman who is sincerely glad to see people, eager to hear what they have to say, interested even in their most trivial remarks, who is popular and well-liked.

"Words cut deeper than weapons"—and ridicule is one of the unkindest discourtesies of all in social life. No well-bred person ever makes a man or woman in his company the butt of ridicule; nor does he try to make anyone appear to disadvantage. He who does thoughtlessly ridicule others

is frowned upon in the polite society that regards courtesy and kindliness as the unwritten laws of social conversation.

"The man who deliberately chooses a weak adversary and tortures and teases him for the benefit of the assembled company," says a writer on this subject, "may get the satisfaction of a few laughs from the thoughtless; yet even they, in thinking of the incident later, think of the tormentor as cruel, unfeeling, and even unprincipled."

Contradictions, like interruptions, are discourteous and rude. There is always a graceful and gracious way of saying a thing; it is the brusque, tactless contradiction that offends. For example, the uncultivated will break rudely into a conversation and declare, "You are wrong!" The courteous will wait until the other has finished, and then say, "Perhaps you are right, but it seems to me . . ." or "I'm sorry but I can't agree with you. I think . . ."

Another discourtesy is to talk unkindly about people who are not present. Gossip has no place in the well-bred conversation. If you want to make and keep friends, do not say anything about a person that you would not be satisfied to have him overhear. A good policy is not to talk about people at all, unless you can say pleasant and agreeable things about them.

DO NOT BE A CHATTERER

In an article written just before her death, Gene Stratton-Porter said: "Everywhere I go I hear around me the continuous murmur and hum of chattering voices, and it makes me wonder if people should not talk less and think more. The men and women among my friends and acquaintances who have traveled most, and who appear to be best informed on various subjects, are those who sit quietly and listen when they are in a crowd—they rarely ever speak unless they are asked a direct question. They are not anxious to thrust either their knowledge or their opinions upon others. It appears to me that they have gleaned their information from observation, thought, study, and listening to the experiences of others, rather than by endless, and ofttimes, inconsequential talking."

The brook that sings and hums over the pebbles is shallow; the lake that is silent and calm is deep. People who chatter constantly give the impression of a shallow mind; but the person who *listens* as intelligently as he speaks suggests depth and understanding.

The whole keynote of successful conversation is to *get others to speak,* to express their ideas, to advance their opinions. The man who chatters incessantly is not a good talker; more often than

not, he chatters merely to hide his own embarrassment. The good talker "baits" his audience, sends out shafts of interest, watches eagerly for the subject to which everyone responds. Then he deftly and cleverly draws everyone into a discussion of that subject, and he keeps the conversational ball rolling pleasantly back and forth.

LEARN TO LISTEN WITH INTEREST

It is a familiar paradox that the good conversationalist knows how to listen. He is attentive, courteous, responsive. He does not sit by in stony silence—listening because he is obliged to listen. He looks directly at the person who is talking to him. His eyes light up occasionally with intelligent interest. Not for an instant does he permit his attention to wander.

The effusive person is only less desirable than he who permits the conversation to die every time it reaches him. "Have you read any interesting books recently?" you ask him. "No," he answers abruptly. No gleam of interest, no encouragement to continue. But you try again. "An ideal day for golf, isn't it?" He scowls. "I hate golf!" It's like having a door slammed in your face.

However, there are not many "door slammers"; we are more likely to find ourselves placed next to a boor who talks incessantly about himself and

about his own interests. To him we would give the excellent advice of Pythagoras, "Be silent, or say something better than silence."

Carlyle's advice is also worth remembering; many regard these as the finest lines written on the virtues of silence: "Speak not, I passionately entreat thee, until thy thought shall have silently matured itself. Out of silence comes strength. Speech is silver, silence is golden. Speech is human; silence is divine."

SELECTING SUBJECTS FOR CONVERSATION

No book can tell you what to talk about; your heart and mind and your own good judgment must tell you that. But it is possible to make suggestions that may be helpful to you.

In the first place, remember that there is no subject in which human beings are more interested than in themselves. If you want to interest people, talk to them about the things that touch their lives, not about your own personal affairs. Talk about people, about places, about unusual incidents that might happen to anyone.

People like to travel, to visit strange places, to wander in lands far away from their homes. Those who cannot travel enjoy hearing about the interesting corners of the world. If you have visited a tiny town hiding at the foot of a mountain, tell people about it and see how interested they

are. If you are at a party and conversation lags, wait for the opportune moment to tell about the city that grew where a farm used to be; about the curious marriage customs of the Congo; about the narrowest street in the world; about the pyramid that took two generations to build. It is not even necessary that you see these places of which you speak. From a few carefully selected and well-digested books, you can acquire the information that will add quality and interest to your speech.

Books and plays are always permissible as subjects of conversation. But the way to enjoy conversation concerning a "best seller" or a popular play is not to tell the plot, but to discuss the big fundamental idea behind it. This leads into general discussion which everyone can enter—even those who have not read the book or seen the play.

If you want to be a good conversationalist, make an effort to develop your sense of observation. Train yourself to see the many fascinating things that are happening all the time around you. And remember them. Store them away in the corners of your mind so that you will have them ready when you need them. If your mind is crowded with pictures photographed on your daily walk with life, it is not likely that you will flounder for a subject to talk about.

It is always best to talk about that in which you

yourself are most absorbed, for then you will give to your words a sincerity and enthusiasm that cannot fail to hold your audience. But be sure that your subject is not a selfish one, concerning you alone; let it be broad and general enough to interest everyone.

WHAT NOT TO TALK ABOUT

Observe the following "don'ts" if you want people to enjoy your conversation:

Don't discuss your servants with your guests. It is not fair to either.

Don't discuss your grievances in public. It is poor taste.

Don't tell how wonderful your children are. They are, of course—but your friends don't want to hear about it!

Don't permit yourself to be drawn into a religious discussion. It usually ends in hard feelings.

Don't advance your political views, unless someone deliberately asks for them. It is not wise to discuss politics in social conversation.

Don't talk about your illnesses, and never discuss symptoms, ailments, diseases. Such conversation is far from pleasant.

Don't pass judgment upon yourself. People are not interested in what you think of your own character or personality.

Don't gossip. Well-bred people never do.

Don't discuss clothes, unless it is in a general way. It is not good taste to make comments upon the clothes other people are wearing.

PREPARING MATERIAL FOR CONVERSATION

Adam S. Hill, formerly a professor of rhetoric and oratory in Harvard University, says: "To the ready talker, clever things occur while he is talking—and not on the staircase when the conversation is over. His wits are always and altogether at his command; what he knows—fact, argument, anecdote, illustration—is at his tongue's end; what he feels, he feels promptly and can express at once. Out of his head, at a touch from some one of the company, comes what passes in that company for Minerva, fully armed and equipped. He never argues, never wrangles, never stagnates. He never tells a long story, or misses the point of a short one. In his company, the dinner hour is a 'regeneration of body and mind.' He has mastered the art of conversation as defined by Lord Beaconsfield—'to be prompt without being stubborn, to refute without argument, and to clothe grave matters in a motley garb.'"

It is true that the language of conversation should be, and should seem to be, the inspiration of the moment; but even the best speakers like to prepare beforehand the material they plan to use in their conversation. Sheridan, the most fam-

ous of wits, went so far as to hire people to make remarks to which he could make a witty rejoinder.

An excellent idea is to keep a "conversational notebook" in which you jot all the interesting and amusing things you want to remember. Glance through the notebook occasionally, keep yourself well informed on subjects of general interest, and have always at your tongue's tip a number of pleasant things to talk about.

Another good idea is to read the newspapers daily and keep abreast of current events. If you can discuss news intelligently, if you can discuss with authority the things people are talking about and in which they are most interested at the moment, you will be welcome wherever you go.

HOW TO TELL A STORY

Nothing will make you more popular in any society than the ability to tell a story well. It will give you the power to shape the thoughts and stir the feelings of men—invest you with the talent to amuse and entertain.

The one way to master the art of story-telling is through practice. Begin by retailing simple incidents and happenings from your reading. The short stories of Edgar Allan Poe, A. Conan Doyle, and O. Henry offer excellent material. Select a story and read it carefully. Think about it. Stand before a mirror and tell yourself about it as

though you were speaking to someone else. Know the structure or "architecture" of the story so well that the language of its telling can be left to the inspiration of the moment.

In telling a story, keep it short, full of action, interesting, moving every minute—not dull, slow, and drawn out. Watch your listeners. Don't stare, but speak directly to them—not to a corner of the ceiling. And don't let yourself be hurried; work up gradually to the climax and close the story when you have reached the greatest point of interest or significance.

AT THE DINNER TABLE

Embarrassed silence distinguishes itself nowhere so quickly as at the dinner table. It is evident to everyone.

The first duty of the hostess is to see that conversation does not lag. But she cannot keep up a steady stream of talk; she must depend upon her guests to help her. When Mrs. Blank invites Miss Dash to a dinner at her home, she expects Miss Dash to join in the conversation and help make the occasion a pleasant and interesting one. If Miss Dash sits in embarrassed silence throughout dinner, permitting the conversation to die every time it reaches her, it is not very likely that Mrs. Blank will invite her soon again.

Conversation at the dinner table should be aff-

able, pleasant. The secret of being interesting is to talk about things that carry with them a touch of human interest, a suggestion of the unusual. For example, if you are a guest at dinner and you find that conversation at your end of the table is beginning to lag, tell the people next to you about the little crippled newsboy you saw carrying his baby sister across the road. Describe a glorious sunset that you saw on your trip West. Start a discussion on the new mystery play that everyone is talking about. Don't attempt to force conversation; but talk naturally, and with animation and interest. You will find that the others join eagerly in conversation with you, and respond with snatches from their own experiences.

Be very careful not to start an argument of any kind. Dinner guests should never give strong impressions of their likes and dislikes. No matter how greatly you are tempted to "floor" your host or hostess on some matter concerning which you do not agree, avoid the argument and tactfully change the subject to something of more general interest.

MAKING INTRODUCTIONS

The introduction is a social device for making strangers known to each other. For all ordinary purposes, the simplest form is best. For example, "Mrs. Brown, may I present Mrs. Jones?" or

"Mrs. Brown, Mrs. Jones." The second form is a trifle less formal; the word "present" is not expressed but is understood.

A younger person is always presented to the older or more distinguished. But a man is invariably presented to a woman, no matter what the difference in age may be. Thus, "Mrs. Brown, may I present Mr. Blank?" An unmarried woman is presented to a married woman, as for example, "Mrs. Brown, do you know Miss Smith?"

In acknowledging an introduction, the simplest and most natural thing that occurs to your mind is the best thing to say, as it carries a note of cordiality. All formulæ are stiff and stilted. The formal greeting or acknowledgment is simply, "How do you do?"

The adroit introducer draws strangers into a conversation at once, so that a feeling of friendliness is established between them. Instead of quoting pretty commonplaces, he says something that draws the strangers instantly into an exchange of ideas, and leads them skillfully into channels he knows are of interest to both. Thus there is no awkward pause, no embarrassment, after the introduction.

IN CONVERSATION WITH SERVANTS

Household servants are usually addressed by their first names. A pleasant "Good-morning,

Margaret" starts the day right for both the mistress and the maid. A butler or chauffeur is generally addressed by his surname, unless he has served in the family for many years.

It is especially ill-bred to be overbearing to servants in the presence of guests, or to scold one servant in the presence of another.

A polite "Thank you" should be extended to all who serve you. "I am sorry" is quite sufficient when you have overturned a glass of water or otherwise caused a servant trouble. "Will you please bring my wraps?" is the proper way to address a maid in your friend's home.

The general rule to remember in all conversation with servants is to be neither overfamiliar nor overbearing, but to be kindly, courteous, and pleasant.

HOW TO TALK TO CHILDREN

Speak to children in a friendly, helpful manner; but do not make the mistake of trying to appear young and childish. Use simple language that children understand—but otherwise speak just as you would to adults. Don't try to frighten children, or threaten; and never be guilty of clouding a childish mind with superstitious dread.

To interest a child, find out what it is most absorbed in at the moment, and talk about that thing. It may be the moon, or a skyscraper, or a

tin train, or a red top. Speak in a friendly fashion, and as though you were actually interested. Explain. Draw pictures. Tell simple stories. Win the child's confidences, and you will find that there are few things which give you greater joy than chatting with the little fellow and hearing all about his plans, and hopes, and discoveries.

TÊTE-À-TÊTE-CONVERSATION

Sometimes it is more difficult to carry on a conversation with one person than it is to join in a drawing-room or dinner-table discussion. In tête-à-tête conversation, the best plan is to confine yourself to reminiscences, personal recollections. People who share memories always enjoy each other's company.

But perhaps the person in whose company you find yourself is a stranger. Three conversational possibilities are open to you: You might talk to him of his business, his hobby, or the part of the country from which he comes.

For example, let us pretend that you find yourself cast for an evening into the company of a man whose hobby is precious stones. "What is your favorite precious stone?" you ask him. "The pearl," he answers. "I suppose there are many interesting traditions and superstitions connected with it?" you venture. He beams. Here is the subject nearest his heart—*pearls!* He tells you

about them, why he loves them, how he has collected them from all corners of the world. And as you listen, he thinks what an interesting, intelligent person you are.

Or perhaps your hostess introduces you to a woman whose home is in a small Mid-Western village and who is visiting a large city for the first time. The hostess hurries off to another part of the room and leaves you to chat with the stranger. "Would you like to live in a city like this?" you ask. "It's fascinating," she admits. "But of course there's no town like the home town," you continue, smiling. Your new acquaintance returns the smile, pleased, and loyally outlines for you the many wonderful features of her town.

Perhaps you find yourself with a young man who has just started out in the publishing business. "Do you have your own presses?" you ask. "No, indeed—that would be too expensive." "I should think it would be a saving to do your own printing," you say. Immediately he proceeds to explain why it is impractical for a small publisher to do his own printing, and he enjoys the conversation because he is discussing something that is interesting and important to him.

You might ask an advertising man whether advertising adds to the cost of a commodity to the consumer, or detracts from it.

You might ask a tennis or swimming champion

what he regards as the most essential quality in tests of skill.

You might ask a botanist what the greatest enemy of plant life is.

You might ask a librarian what classics are most in demand, what books of non-fiction are most widely read.

You might ask an engineer what is regarded as the greatest feat of civil engineering in the world.

You might ask a newspaper man what is meant by "a nose for news" and what sort of men are best suited to reporting and editorial work.

You must be very careful how you speak to a man about his business. Your questions must not seem to pry into his affairs. Let your question be general rather than personal, and let it be a starting point from which it is possible to lead the conversation into avenues of greater and broader interest.

X

LETTER WRITING

IMPORTANCE OF GOOD LETTER WRITING

NO OTHER form of written language is used by us more frequently than the letter. In all our business, personal and social relations the letter plays an important part. It secures for us the position we want; conveys our thanks to the hostess; helps us keep up pleasant friendships. It represents us whenever circumstances or conditions make it impossible for us to be present personally.

The value of good letter writing is obvious. We are judged by our letters as we are judged by our speech—and certainly it is more desirable to have our letters represent us favorably than reveal us as careless, uncultivated, or unbusinesslike. A good letter expresses the individuality of the writer with accuracy and force, and at the same time conforms to the correct usages of letter writing.

THE PAPER

The nature of the letter determines to some extent the choice of paper. Business letters are

usually written on white paper about eight by ten inches in size; social correspondence is written on paper of smaller size. Pure white and delicately tinted papers are always in good taste; and though the use of highly tinted stationery occasionally comes into fashion for a short time, it is wiser to avoid it.

Individuality should be expressed in the content of the letter rather than in the selection of the stationery. Odd-shaped envelopes, scented notepaper, gaudy monograms—all these express, not individuality, but poor taste. It is safest to be conventional, and to choose stationery that is good in quality and texture, conservative in color and shape, without wide borders, heavy gilt edges, or conspicuous monograms.

The appearance of your letter depends largely upon the pains you take with it. A poorly written, badly spaced letter gives an unfavorable impression, no matter how fine the stationery used. You cannot force yourself to write beautifully if you have a naturally poor handwriting, but you *can* force yourself to write legibly, neatly. Use black ink only. And remember to keep wide, even margins.

The envelope should be of such size that the letter paper can fold once into it. Some envelopes are made one third the size of the letter sheets, which makes two folds necessary; but in this case

it is the notepaper that is larger and not the envelopes smaller. Very small envelopes should never be used, not only because they are in poor taste, but because they can so easily go astray in the mails.

THE GENERAL FORM OF A LETTER

Letters may be divided into three general classes: friendly letters, business letters, and social letters. The latter include both formal and informal notes. Though these various classes of letters show some slight differences of form, they all possess in general the following essentials:

1. The Heading
   - *a.* Place
   - *b.* Date
2. The Introduction
   - *a.* Address
   - *b.* Salutation
3. Body of the Letter
4. The Conclusion
   - *a.* Complimentary Close
   - *b.* Signature
5. The Superscription
   - *a.* Name
   - *b.* Place

For ordinary social correspondence, the salutation is either "Dear Mr. (Mrs.) Roberts" or "My

dear Mr. (Mrs.) Roberts." The form "My dear" is considered more formal than "Dear," except in England, where just the reverse is true.

No one is ever addressed in a social note as "Dear Madam" or "Dear Sir." These forms are reserved strictly for business use and do not appear in social correspondence at any time.

Such forms as "Dear Miss" or "Dear Friend" are in bad taste and should not be used. In the salutation "Dear Miss Smith," notice that *Miss* is not an abbreviation and does not have a period following it.

CLOSING A LETTER

The endings "Very truly yours" or "Yours truly" express a certain formality. More cordial closings are "Yours most sincerely" and "Cordially yours." To a near friend or relative one may use such expressions as "Affectionately" or "Devotedly." It is best not to omit the pronoun "yours" as this leaves the phrase unfinished and is not complimentary to the person addressed.

"Yours in haste" and similar phrases are discourteous. People of good taste do not make apologies of this sort in their letters. It is certainly far from flattering to the recipient to be told that the letter was written to him hurriedly.

It is not correct to use initials in signing a letter. The full name should be used. A married woman

signs herself "Ellen Jay Brown," not "Mrs. John Brown." If she is writing to someone who does not know whether or not she is married, she concludes her letter in this manner:

Yours truly,
ELLEN JAY BROWN.
(MRS. JOHN BROWN.)

An unmarried woman signs her letters with her full name. To make her title clear to a stranger, she prefixes "Miss" to her signature, thus: "(Miss) Helen Brown."

A man signs his letters with his full name. If he is writing to a woman with whom he is barely acquainted, he uses the closing "Very truly yours." His signature is simply "John Brown."

ADDRESSING THE ENVELOPE

The customary and correct form for addressing an envelope is:

Mr. John Brown
72 Park Avenue
New York City

It is correct also to indent each line, as:

Mr. John Brown
72 Park Avenue
New York City

Punctuation may be used, but it is better form to omit it entirely. Abbreviations should not be used; all street addresses, cities, and states should be spelled out. The exception to this rule is in the case of long names for states, such as Pennsylvania and Massachusetts. The abbreviations Pa. and Mass. are familiar and customary and may be used.

An envelope should always be addressed with the full name of the person to whom the letter is sent. If there are several names, such as "John Raymond Carl de Graf" the middle names may be reduced to initials and the envelope addressed: "Mr. John R. C. de Graf."

All women are addressed either as "Mrs." or "Miss." A widow remains "Mrs. John Brown" and is addressed as such—never as "Mrs. Ellen Brown." A woman who has divorced her husband is still "Mrs. John Brown," unless she prefers to call herself "Mrs. Scott Brown"—her own name having been "Ellen Scott."

The form, "The Messrs. Brown" is not correct when addressing a father and son. This form may be used for unmarried brothers only. If Roy Brown and Bruce Brown, being brothers and both bachelors living together at their club, were invited to dinner, the envelope would very properly be addressed, "The Messrs. Brown." The word "Messrs." simply means "Misters."

SOCIAL CORRESPONDENCE

Formal notes usually pertain to the etiquette of social life. They are written in the *third* person. The time and place of writing are given below the body of the note, and usually in the left corner. The day of the week is mentioned, but the year may be omitted. For example:

> Mrs. Roberts requests the pleasure of Miss Clark's company on Tuesday evening, at a reception given in honor of Professor Kane.
>
> 72 Park Avenue,
> Friday, June the fourth

Informal notes are more simple and direct. They are written in the *first* person. Following are examples of informal notes of condolence, congratulation and thanks:

Dear Mrs. Brown:

News has just come to me of your sad loss and I hasten to offer you my profound sympathy. If there is anything I can do, I hope you will not hesitate to call upon me.

Cordially yours,
Margaret B. Jones.

Dear Marian:

I have just learned of your engagement to Bruce Roberts, and I want to be among the first to wish you every happiness.

I am so very glad for you, as I know how happy you must be. And surely Bruce is to be congratulated!

With good wishes to you both,

Sincerely yours,
ALICE M. THOMAS.

DEAR MRS. COURTLEY:

What an adorable little sacque you sent the baby! I wish you could see how cunning he looks in it. Do come soon, won't you?

Both baby and I want you to know how we appreciate your kindness.

Cordially yours,
DIANA K. LONGTON.

THE FRIENDLY LETTER

Friendly letters—"those electric sparks that fly from soul to soul"—should be simple, cordial, and unstilted. It would be as useless to give forms for the friendly letter as it would be to outline conversations between friends.

"The friendly letter," says Elizabeth Myers, "is our proxy for a little tête-à-tête, telling of the personal news of the day, and should be as extemporaneous as daily speech. Such letters are given free scope and it would be bootless to dictate rules as it would be to commit a monologue to memory prior to a friendly visit."*

* From "The Social Letter," by Elizabeth Myers. Courtesy of Brentano's, New York.

When writing to a friend, try to imagine that you are sitting beside him or her. Say in your letter precisely what you would say to that person directly. Don't pour into your letter all your personal fears and troubles. No one likes to receive a gloomy letter. Nor should you fill your letter with apologies, or tinge it with the slightest suggestion of sarcasm. Wait until you are in a cheerful, cordial, friendly mood before you take up your pen to begin your letter.

The letter everyone likes to receive is natural and spontaneous, cheerful in tone, warm with the personality of the writer. It contains news, but no gossip. It is sometimes long and chatty, but never runs on glibly from page to page in a tiresome narration of details. It is interesting, well written, and imparts to the reader a sense of distinct pleasure.

THE BUSINESS LETTER

The purpose of a business letter is to inspire action, either at once or at some future date. More often than not it is read under pressure. Consequently, what is to be said should be expressed simply, briefly, and to the point. The letter should be as condensed and as coherent as possible, its contents absolutely clear and unmistakable.

The stationery used for business letters should

have dignity and quality. For most general purposes, bond papers are the best. White is desirable; though colored stationery may be used for certain types of business correspondence. Envelopes, of course, should match in color and quality.

There are a number of useless, outworn expressions, common in business letters, that should be avoided because they rob the message of its individuality and make it machine-like. These hackneyed phrases are reminiscent of the "goose-quill" period—try not to use them in your business correspondence:

along these lines
and oblige
as per
regarding your communication
enclosed herewith
enclosed please find
contents duly noted
hoping this will meet with your approval
assuring you of our best attention
as to your proposition
same shall receive prompt attention
we beg to remain
we beg to advise
yours of recent date at hand
in reply would say
permit me to say
pleased to inform you
as the case may be

attached herewith (or hereto)
referring to the matter
hoping to receive
under separate cover
we exceedingly regret
hoping to hear from you
trusting this will be satisfactory
at the earliest possible moment
awaiting your further orders
your letter has come to hand
at the present writing

In his admirable book, "The English of Commerce,"* John B. Opdycke gives the following example of what is probably the worst business letter ever written:

Yours of the 27th inst. at hand and contents duly noted. In reply would say same shall receive our best attention at earliest possible moment. We take pleasure in handing you herewith our latest investment listings, attached hereto, as per your request. Through an oversight on the part of our mailing clerk, the statement sent in compliance with your esteemed favor of the 12th ult. was wrongly addressed and has accordingly been returned to us. Regret the delay thus caused but beg to be permitted to say that we take pleasure in enclosing duplicate herewith. At present writing we are unable to quote on Siberian securities,

* Excerpts from Mr. Opdycke's book, through courtesy of Charles Scribner's Sons, New York.

owing to unforeseen circumstances arising in connection with shipping, but beg to inform you that in so far as we are able to foresee, the old prices will prevail during the coming season. Whatever the case may be, we are pleased to advise you that quotation shall go forward to your address immediately on receipt of same at our office. Hoping this communication may prove satisfactory in every respect, assuring you of our best attention at all times, and awaiting your further commands, beg to remain.

Mr. Opdycke gives the following as an example of the same letter, correctly written—simple, clear, direct, and condensed as all business letters should be:

Thank you.

We enclose our latest list of investment securities.

The November statement is also enclosed. We regret that this has been delayed in reaching you.

The status of the Siberian securities will probably remain the same. Just as soon as we receive definite information at this office, we shall write you.

We think you may be interested in a booklet explaining our South American activities. It has just come from the press and we are sending you a copy.

THE PARTS OF A BUSINESS LETTER

The following outline shows the six parts of a business letter:

1. Heading

115 State Street,
Chicago, Illinois.
April 26, 1926

2. Inside Address

Mr. John Brown,
20 Broadway,
New York City.

3. Salutation

Dear Mr. Brown:

4. Body

Thank you for your offer of coöperation on the Roger case.

We shall keep you advised concerning the progress of this case, and call upon you just as soon as you are needed.

Mr. Blank will be in Chicago on May fifth, and he will communicate with you at that time.

5. Complimentary Closing

Very truly yours,

6. Signature

Henry Kinney.

In business letters, the suitable forms of salutation are as follows:

Sir:
Dear Sir:
Gentlemen:
Dear Sirs:
My dear Sir:
Dear Madam:
My dear Madam:

Complimentary closings, suitable for business letters, are:

Yours truly,
Yours very truly,
Very truly yours,
Sincerely yours,
Respectfully yours,
Yours respectfully,
Cordially yours,
Yours cordially,

XI

THE ART OF SPELLING

WORDS FREQUENTLY MISSPELLED

SPELLING concerns written language only. It need not conform to speech, for words are not always spelled as they are sounded. The word *often* is spelled with a *t* but pronounced without it. *Clique* is pronounced as though it were spelled *kleek*. *Psychology* is pronounced as though it began with an *s*, and *pneumonia* as though it began with an *n*.

It is only in recent years that spelling has been standardized to any great extent. Even as late as Elizabethan days, everybody spelled in his own way, according to the sound of words. But in this country, Noah Webster did a great deal to establish definite rules and principles, and to bring the spelling of as many words as possible to conform to these principles. There are, nevertheless, a number of common irregular words that do not conform to any general rule, and these are the words most frequently misspelled.

The way to avoid such misspellings is to commit

the common irregular words to memory. Train the eye to see and remember every letter in every word, whether that letter is pronounced or not. Here is a list of the words that are most often misspelled:

abbreviate
abridgment
abscess
accessible
acclimate
accommodate
accomplish
accrue
accumulate
accustomed
achievement
acknowledgment
admirable
advantageous
advertise
advice
advise
affect
aggravate
ailment
aisle
alcohol
alignment
aliment
alley
alleys
all right
almanac
almond
almost
already
altar
alter
altogether
always
analysis
analyze
anecdote
anniversary
antidote
anxiety
anxious
apothecary
appreciate
approbation
arraign
arrangement
ascent
assent
assure
auxiliary
avaricious
avoirdupois
awful

ballot
bankruptcy
banquet
bargain
bazaar
beaux (or beaus)
before
believe
benefit
besiege
biggest
biscuit
brief
bureau
business

calendar
campaign
canceling
canvas (cloth)

canvass (solicit)
capricious
captain
caricature
carriage
cashier
casualty
celebrate
cemetery
censor
ceremony
certain
chagrin
chamois
champagne
changeable
chief
chocolate
Cincinnati
cloud
clumsily
coarse
collar
collegiate
colonel
color
comedy
commendable
commission
committee
comparable
comparative
complaisant
compromise
comptroller
conceit
condescend
conducive
Connecticut
connoisseur
conscience
consummate
councilor
counselor
counterfeit
criticize
crowd
curtain
cyclopedia

deceased
decision
definite
delicate
demeanor
demur
demurrer
dénoument
descendant
describe
despair
diamond
disagree
disappoint
dissatisfied
divide
doesn't
donor
dragged
dragging
duchess
dyeing

eclipse
economical
ecstasy
effect
egregious
emanate
embezzle
eminent
embryo
enemy
enough
erroneous
essence
etiquette
every
exaggerate
excellence
exemplary
exercise
extraordinary

extravagant
eyrie

famous
fascinate
fatigue
February
fiercely
financier
flaccid
foreign
formally
formerly
forty
franchise
friend
fulfill
furnace

generally
gnaw
goddess
grammar
granary
granulate
grievance
guarantee
guard

handkerchief
harass
height
hemorrhage
hereditary
heroes
hierarchy
hippopotamus
hosiery
hypocrite

icicle
ignominious
illegible
illustrate
immediate
immigrant
implicit
inconceivable
indelible
indefinite
indispensable
indorsement
inefficient
infallible
influential
infringement
intelligent
intelligible
ingenious
ingenuous
install
instill
interval
intercede
intimate
invalid
invariably
inveigle
invisible
irrepressible
island
Israel
isthmus

janitor
January
jealous
jeopardize
judgment
judicial
juice
junior
juror

kaleidoscope
kangaroo
knee
knob
knowledge

languid
leisure
lenient

lettuce
license
lien
lieutenant
lightening
lightning
liquor
loathe
lodgment
loose
lose
loss
loth
lovable
luncheon
luscious
lying

maintenance
malign
management
maneuver (or manœuvre)
marriageable
Marseilles
Massachusetts
material
mattress
meanness
medicine
medieval (or mediæval)
Mediterranean
merriment
Messieurs
milliner
minute
miscellaneous
mischievous
Mississippi
molasses
monetary
monopoly
mortgagor

naïve
Narragansett
naturally
necessary
necessity
neighbor
nevertheless
nickel
nonpareil
noticeable
nowhere
nuisance

obscene
occasion
occurrence
omission
opponent
originally

organdie
oscillate
ostensible
outrageous
oxygen

palatable
parallel
paralyze (or paralyse)
parliament
particle
peaceable
pecuniary
perceive
peremptory
perennial
phenomenal
physician
pianos
piece
pleasant
plumber
porcelain
possessing
possibly
practical
prairie
precede
precious
prejudice
premium
preparation
prevalent
privilege
probably
proffer
promiscuous
prophecy (noun)
prophesy (verb)
proprietor
pseudonym
pursuit

quarry
quiet
quite

recede
receipt
receive
recipe
recognize
recollect
recommend
reimburse
remit
remittance
rendezvous
rescind
residue
responsible
restaurant
rhubarb
rhyme
rhythm
rough

sacrifice
salary
schedule
secede
secretary
sense
sensible
separate
sergeant
serviceable
Shakespearean (also Shaksperean)
shepherd
similar
since
society
solicitor
specie
stationary (fixed)
stationery (for writing)
stopping
straight
strategy
stretch
strychnine

studying
sullenness
summary
surprise
susceptible
syllable
symmetry

tariff
technical
temporary
Tennessee
terribly
thorough
tingeing
traceable
trafficking
tragedy
transient
traveled
traveling
tried
trying

unanimous
unbiased (also unbiassed)
uniform
unlikely
until
unveil
unwieldy
useful

vaccinate
vacillate
vacuum
vaguely
valid
valleys
vegetable
vehicle
villain
vinegar

weather
welfare
whether
wholly
Worcester
wrestle
written

yield
yoke
yolk

zeal
zenith
zinc
zoölogy

PLURALS OF NOUNS

Most nouns form their plurals simply by adding *s* to the singular. For example:

book	books
chair	chairs
doll	dolls
girl	girls
house	houses

Nouns ending in *s*, *sh*, *ch*, *x* or *z* generally form their plurals by adding *es* pronounced as another syllable. For example:

brush	brushes
dress	dresses
church	churches
lunch	lunches
box	boxes
fox	foxes
adz	adzes

Most nouns that end in *y*, preceded by a consonant, form their plurals by changing *y* to *i* and adding *es*. For example:

baby	babies
lady	ladies
city	cities

There are several nouns that end in *o* and are preceded by a consonant, and they form their plurals by adding *es*. A few are:

cargo	cargoes
tomato	tomatoes
potato	potatoes
echo	echoes
hero	heroes

A number of nouns ending in *f* and *fe* form their plurals by changing *f* to *v* and adding *s* or *es*. For example:

knife	knives
wife	wives
calf	calves

Foreign nouns usually retain the plurals of the language from which they derive. Some also have a plural in the usual *s* or *es*. Memorize the plurals of these words:

alumnus	alumni
alumna	alumnæ
analysis	analyses
bacterium	bacteria
cherub	cherubim (or cherubs)
crisis	crises
curriculum	curricula
datum	data
genus	genera
genius	geniuses (or genii)
hypothesis	hypotheses
oasis	oases
parenthesis	parentheses
phenomenon	phenomena
seraph	seraphim (or seraphs)
stratum	strata
syllabus	syllabi (or syllabuses)
tableau	tableaux (or tableaus)
thesis	theses

Some nouns are always singular, and some are always plural. *Politics*, for example, is a singular

noun and you would not say "Politics *are* interesting," but "Politics is interesting." Some of the nouns that are always plural are:

tidings
scissors
thanks
riches

ENGLISH *vs.* AMERICAN SPELLING

There are many wide and varied divergences in American spelling from the English. The following list indicates a few, taken from words commonly used in both languages:

American	*English*
anemia	anæmia
annex	annexe
arbor	arbour
armor	armour
ax	axe
behavior	behaviour
behoove	behove
caliber	calibre
candor	candour
center	centre
color	colour
cozy	cosy
curb	kerb
dryly	drily
eon	æon

esophagus	œsophagus
fagot	faggot
favor	favour
favorite	favourite
forego	forgo
good-by	good-bye
gray	grey
honor	honour
hostler	ostler
humor	humour
inclose	enclose
indorse	endorse
inquiry	enquiry
jail	gaol
jewelry	jewellery
laborer	labourer
liter	litre
maneuver	manœuvre
meter	metre
mold	mould
mustache	moustache
neighbor	neighbour
net	nett
odor	odour
offense	offence
pajamas	pyjamas
parlor	parlour
plow	plough
program	programme
pudgy	podgy
pygmy	pigmy

rigor	rigour
rumor	rumour
siren	syren
skeptic	sceptic
slush	slosh
stanch	staunch
succor	succour
taffy	toffy (or toffee)
tire	tyre
traveler	traveller
veranda	verandah
vial	phial
wagon	waggon
woolen	woollen

XII

BUSINESS ENGLISH

IMPORTANCE OF BEING BRIEF AND CLEAR

MEN and women in business who are ambitious to be successful must be able to express themselves crisply, definitely, correctly—and what is more important than any or all of these, *convincingly*.

On the simple foundation of the ability to talk well alone can be built the structure of a successful business career. The convincing speaker invariably wins his point. The masterly speaker, in no matter what branch of business, always commands attention and respect. No one climbs more quickly and surely to achievement than he who has mastered the art of giving concise, forceful expression to his opinions and ideas.

In the rush of modern business, responsibility radiates to the man who knows how to talk well, how to make himself instantly understood, how to express an idea simply, clearly, definitely. The man who speaks clearly also *thinks* clearly; and it is the clear-thinking man whose advice and assistance are sought in matters of importance. Many

a brilliant success has been built upon the sheer mastery of speech; and many a capable man is crowding a position too small for him because he has not the speaking ability to match his business abilities.

The English of the business world need not be any less beautiful, or colorful, or expressive than that of social life, but it must be more terse and direct. It must possess absolute simplicity and coherence. It must be perfectly clear and understandable. It must express the thought or idea in the least possible words and with the least waste of time. It must be brief, and forceful, and correct.

Both in the speaking and writing of business English, long, involved sentences should be avoided. In business, time means money; and no one is desirous of wasting money by reading, or listening to, lengthy explanations. Every word and phrase should hammer home its meaning. Every sentence should be brief and concise. Say what you have to say in as few words as possible; and in sentence construction that is simple and coherent.

THE BUSINESS VOCABULARY

Though, by its very nature, the language of the business world is more direct and simple than that of social life, it is by no means less correct. Faults of pronunciation, errors in the use of words, all evidences of carelessness in speech, reflect unfav-

orably upon the speaker, whether he be in a business office or in a ballroom.

The chief difference between social and business English, if we may distinguish between the two in this fashion, is in the vocabulary. Business English boasts words that are rarely heard in social conversation: words ideally suited to the language of commerce; words ideally suited to the needs of business; words ideally adapted to the concise, simplified, clear-cut expression of ideas.

John B. Opdycke says: "They [words] are the visible, audible symbols of the power that sets and keeps the business world in motion, the live motive force behind negotiation and contract and transaction. Words spoken or written, flashed over a wire or sent hurtling through the air, start wheels moving, direct armies into action, decide the success and triumph, or the failure and tragedy of world events. They are the flesh and blood and bone of business expression. If you are preparing for business writing and speaking, let your course of study include first, *words;* last, *words;* always and everywhere, *words.*"*

See if you can recognize the typical "business words" in the following phrases:

He bought the dresses at wholesale.
The shipment was sent to the warehouse.

* From "The English of Commerce," by John B. Opdycke. Courtesy of Charles Scribner's Sons, New York.

This company is not incorporated.
Have they taken inventory of stock?
The waybill was reported inaccurate.
Is this merchandise to be retailed?
The accountant examined the ledger.
The voucher is your receipt.

The following list of words is typical of the sort of words that are used constantly in the business world:

affidavit	chattels
larceny	passport
leakage	defendant
agreement	trustee
complainant	export
assignee	cash
deed	installment
tenure	security
lease	remittance
counsel	mortgage
valid	discount
profit	compound
breach	merchandise
assignment	display

overhead

COURTESY IN BUSINESS

In the building of good will, in the establishing of a successful business, few things are more valuable than courtesy. It pays for itself in actual

dollars and cents. It inspires faith and trust, wins confidence, makes friends. Courtesy is one of the most effective business-builders an organization can have.

One writer on this subject says: "Business, like nearly everything else, is easier to tear down than to build up, and one of the most devastating instruments of destruction is discourtesy. A contact which has taken years to build up can be broken off by one snippy letter, one pert answer, or one discourteous response over the telephone."

At this point we wish to urge, not only courtesy, but correct form in the use of the telephone. In calling a number, the name of the exchange is given first. The number itself is called with a slight pause between the hundreds and tens. For example, instead of slurring "Murray-Hill-four-seven-two-nine" into the mouthpiece, hurriedly and carelessly so that it is scarcely intelligible to the operator, call the number in this fashion: "Murray Hill [pause] four-seven [pause] two-nine." Always be sure to pronounce both number and exchange slowly and carefully so that the operator makes no mistake.

It is customary for the operator to repeat the number; this should be acknowledged with a simple "Thank you." If the number is repeated incorrectly, stop the operator and give the correct number once again. If you are connected with

the wrong person and wish to recall the operator, move the receiver hook slowly up and down.

The custom of shouting "Hello" into the telephone is quickly becoming obsolete. To-day the busy business man whose telephone rings, takes off the receiver and says, "Mr. Jones speaking" or "Advertising department." If there is a private operator to take care of all incoming calls, she answers each signal with the name of the firm—for example, "Smith and Rogers."

TELEGRAMS AND CABLEGRAMS

Clearness is of first importance in any communication; but in telegrams and cablegrams, condensation is equally important. First personal pronouns, adverbs, adjectives and unimportant connectives should be omitted, and the message given as briefly and clearly as possible. Though the message must necessarily be brought down to its simplest possible form, it should not be so condensed that its meaning is obscured or subjected to a double interpretation.

Telegrams should be written on the form or blank provided by the Telegraph Company for that purpose. The minimum charge is for ten words; an additional charge is made for every additional word. The address and the signature are free.

Following is an example of a wordy telegram:

I regret that I cannot meet you at Grand Central Station to-morrow. An important conference here prevents me from keeping the appointment. I am very sorry.

Here is the same message, written in the briefest possible form, yet quite as clear as the message above:

Regret conference here prevents meeting you at Grand Central to-morrow. Sorry.

ABBREVIATIONS IN COMMERCIAL TERMS

The following abbreviations are used constantly in business. You should be familiar with them:

A 1	first class
@	at
acct.	account
adv.	advertisement
agt.	agent
app.	appendix
atty.	attorney
av.	average
avoir.	avoirdupois
bal.	balance
bbl.	barrel
B/L	bill of lading
bldg.	building
B/S	bill of sale
bu.	bushel

C. B.	cash book
C.	hundred
coll.	collection
Co.	company
C.O.D.	cash on delivery
cr.	creditor
cwt.	hundredweight
D.	five hundred
dept.	department
disc.	discount
do.	ditto
dr.	debtor, debit
doz.	dozen
E. & O.E.	errors and omissions excepted
ea.	each
e.g.	for example
etc.	and so forth
exch.	exchange
f.o.b.	free on board
gal.	gallon
i.e.	that is
imp.	imported
in.	inches
inst.	this month (instant)
Jr.	junior
lb.	pound
ltd.	limited
mdse.	merchandise
mem.	memorandum
MS. (MSS.)	manuscript
mtg.	mortgage

N.B.	take notice
no.	number
O.K.	all right
per	by
%	per cent.
pkg.	package
p.	page
pp.	pages
pr.	pair
pc.	piece
pk.	peck
prox.	next month
pt.	pint
Sr.	senior
St.	street
Sts.	streets
str.	steamer
ult.	last month
U.S.M.	United States Mail
viz.	namely
vol.	volume
W/B	way bill
wt.	weight

XIII

FOREIGN WORDS AND PHRASES IN FREQUENT USAGE

IT IS not especially desirable to sprinkle your conversation with words and phrases from other languages. Among people who speak well-bred English, this is regarded as pretentious and affected. The expressive French word, the vigorous Latin phrase, the forceful German expression are used only when an English word or words could not convey the thought as clearly or concisely.

Following is a list of foreign words in frequent social usage, and their meanings. Included are the names of many French dishes, as they appear on American menu cards:

à bas, Fr.	down; down with
à bon marché, Fr.	cheap, a good bargain
à cheval, Fr.	on horseback
à couvert, Fr.	under cover
ad finem, L.	to the end
ad gustum, L.	to one's taste
adieu, Fr.	farewell
ad interim, L.	in the meanwhile

ad libitum, L.	at pleasure
ad modum, L.	in the manner of
ad valorem, L.	according to the value
affaire d'amour, Fr.	love affair
affaire d'honneur, Fr.	affair of honor; duel
à fond, Fr.	at the bottom; thoroughly
à gauche, Fr.	to the left
à la, Fr.	according to; in style of
à la bonne heure, Fr.	in good time; early
à la carte, Fr.	according to the menu
à la Française, Fr.	after the French mode
à la jardinière, Fr.	served with spring vegetables
à la maître d'hôtel, Fr.	with a thin butter sauce
à la Marengo, Fr.	with olive oil
à la mode, Fr.	according to the fashion
à la Russe, Fr.	according to the Russian fashion (individual portions)
à la vinaigrette, Fr.	a sauce of oil and vinegar, flavored with cucumber
alma mater, L.	kindly mother (also, your college)
alter ego, L.	another self; a double
amende honorable, Fr.	an apology
à mon avis, Fr.	in my opinion
amor patriæ, L.	love of country
ancien régime, Fr.	ancient regime; old order
Anno Christi, L.	in the year of Christ
Anno Domini, L.	in the year of our Lord
Anno Mundi, L.	in the year of the world
ante bellum, L.	before the war

à pied, Fr.	on foot
après moi, Fr.	after me
à propos, Fr.	to the point
au beurre, Fr.	cooked with butter
au bout de son Latin, Fr.	at the end of his Latin (at his wit's end)
au contraire, Fr.	on the contrary
au courant, Fr.	fully acquainted with matters
au fait, Fr.	well versed in social custom
auf wiedersehen, Ger.	until we meet again; farewell
au gratin, Fr.	a dish cooked with a brown crust and containing cheese
au lard, Fr.	with bacon
au revoir, Fr.	farewell; good-by until we meet again
aut Cæsar, aut nullus, L.	either Cæsar or no one
au vin blanc, Fr.	with a white wine sauce
aux armes! Fr.	to arms!
à votre santé, Fr.	to your health
bas blue, Fr.	blue stocking; a literary woman
beau ideal, Fr.	the ideal of perfection
beau monde, Fr.	the fashionable world
beaux esprits, Fr.	congenial companions; men of wit
ben educato, L.	well educated
billet d'amour, Fr.	love letter
billet doux, Fr.	love letter

blasé, Fr.	world-weary
bœuf à la mode, Fr.	beef simmered in an herb sauce
bon ami, Fr.	good friend
bona fide, L.	in good faith
bon jour, Fr.	good-morning; good-day
bon soir, Fr.	good-evening; good-night
bon ton, Fr.	fashionable society
bon vivant, Fr.	one who lives well; an epicure
bon voyage, Fr.	good voyage to you
bouillon, Fr.	a clear broth
boutonnière, Fr.	a flower for the buttonhole
buffet, Fr.	a sideboard for china or silver
café au lait, Fr.	coffee with hot milk
café noir, Fr.	black coffee
canaille, Fr.	riff-raff
candida pax, L.	white-rosed peace
carpe diem, L.	take the opportunity
carte blanche, Fr.	unconditional permission
carte du jour, Fr.	menu for the day
casus belli, L.	cause of war
cause célèbre, Fr.	a celebrated trial
c'est à dire, Fr.	that is to say
chacun à son goût, Fr.	everyone to his taste
champignons, Fr.	mushrooms
chateaubriand, Fr.	a very thick steak, well done
chef-d'œuvre, Fr.	masterpiece
chemin de fer, Fr.	railroad
cherchez la femme, Fr.	look for the woman
chère amie, Fr.	dear friend (fem.)

chic, Fr.	smart; fashionable
coiffure, Fr.	dressing of the hair
collation, Fr.	a light repast
compote, Fr.	stewed fruit
compotier, Fr.	dish for stewed fruit or bon-bons
comme il faut, Fr.	as it should be
con dolore, It.	with grief
coquille, Fr.	served in the shell
cortège, Fr.	a formal procession
corsage bouquet, Fr.	flowers fastened on bodice
costume de rigueur, Fr.	formal evening dress
coterie, Fr.	a social set; a clique
cotillon, Fr.	a dance for four couples
coup d'état, Fr.	a sudden decisive blow (as in politics)
crouton, Fr.	bread cut in squares and toasted
cum grano salis, L.	with a grain of salt
d'accord, Fr.	in agreement
das beste ist gut genug, Ger.	the best is good enough
débutante, Fr.	a young lady just introduced to society
de die in diem, L.	from day to day
décolleté, Fr.	low-cut; evening wear
de luxe, Fr.	unusually elegant
demi-tasse, Fr.	half a cup; an after-dinner cup of coffee
demoiselle, Fr.	young lady
dénouement, Fr.	the issue

de rigueur, Fr.	correct
de trop, Fr.	too much
Dichtung und Warheit, Ger.	fiction and fact
distingué, Fr.	distinguished
dolce far niente, It.	sweet idleness
dramatis personæ, L.	characters in the play
dum vivimus, vivamus, L.	while we live, let us live
ecce homo! L.	behold the man!
éclat, Fr.	renown, glory
édition de luxe, Fr.	expensive and fine edition of a book
élite, Fr.	better society
en casserole, Fr.	served in a small earthen dish
en buffet, Fr.	served from a buffet; no tables
encore, Fr.	repeat; repetition
en déshabille, Fr.	in undress; negligee
en famille, Fr.	at home; informally
enfant terrible, Fr.	a terrible child
enfin, Fr.	at last; finally
en gelée, Fr.	jellied
en masse, Fr.	in a body or mass
en route, Fr.	on the way
ensemble, Fr.	all together; the whole
en suite, Fr.	in company
en tasse, Fr.	served in a cup
en toilette, Fr.	in full dress
entrée, Fr.	a side dish, served as one course of a meal

entre nous, Fr.	between us; confidentially
ennui, Fr.	weariness
e pluribus unum, L.	one out of many
et cetera, L.	and the rest; and everything of the sort
eureka, Gk.	I have found it
ewigkeit, Ger.	eternity
ex officio, L.	by virtue of office
ex voto, L.	according to one's prayer or vow
faux pas, Fr.	a false step; a mistake
fête, Fr.	a festival social occasion
fête champêtre, Fr.	an open-air festival
filet mignon, Fr.	small pieces of beef tenderloin, served with sauce
finesse, Fr.	social art in its highest conception
flageolets, Fr.	small beans known as "baby lima beans"
fondant, Fr.	a soft icing
fromage, Fr.	cheese
garçon, Fr.	boy; waiter
gateaux, Fr.	small cakes
genevoise, Fr.	hot sauce with mushrooms
gitano, Sp.	gypsy
gloria patri, L.	glory be to the Father
grâce à dieu, Fr.	by the grace of God
haricot, Fr.	stew with vegetables
haricot vert, Fr.	string beans

hauteur, Fr.	haughtiness
hic jacet, L.	here lies
hollandaise sauce, Fr.	warmed and slightly thinned mayonnaise sauce, with lemon juice added
homo sum, L.	I am a man
hors de combat, Fr.	out of condition
hors d'œuvres, Fr.	out of course; special courses (relishes served at beginning of meal)
in æternum, L.	for ever
incognito, It.	unknown
index expurgatorius, L.	a list of expurgated books (compiled by the Roman Catholic authorities)
in loco, L.	in the place; in the passage mentioned
in memoriam, L.	to the memory of; in memory of
in pace, L.	in peace
insouciant, Fr.	unconcerned; indifferent
in toto, L.	in whole; entirely
julienne, Fr.	a soup with vegetables
jus, Fr.	gravy
l'argent, Fr.	money
le beau monde, Fr.	the fashionable world
lettre de cachet, Fr.	a sealed letter
le tout ensemble, Fr.	the whole together

ma chère, Fr.	my dear (fem.)
ma foi, Fr.	upon my faith; my word
maître d'hôtel, Fr.	steward
mal de mer, Fr.	seasickness
mélange, Fr.	mixture
ménage, Fr.	housekeeping
mardi gras, Fr.	Shrove Tuesday
mayonnaise, Fr.	a salad sauce of egg, oil, vinegar, and spices
menu, Fr.	bill of table fare
mon ami, Fr.	my friend (mas.)
musicale, Fr.	private concert
naissance, Fr.	birth
née, Fr.	born; family name
négligé, Fr.	morning dress
n'est-ce pas? Fr.	Is it not so?
n'importe, Fr.	no matter; of no importance
noblesse oblige, Fr.	the obligations of rank
nous verrons, Fr.	we shall see
nom de plume, Fr.	assumed name of a writer
Notre Dame, Fr.	Our Lady
on dit, Fr.	they say; it is rumored
O tempora! O mores, L.	O the times! O the manners!
oui-dire, Fr.	hearsay
passé, Fr.	out of date
par excellence, Fr.	by way of eminence
parole d'honneur, Fr.	word of honor
particeps criminis, L.	accomplice

penchant, Fr.	a particular liking; an inclination
petit pois, Fr.	small peas
pièce de résistance, Fr.	most substantial course of a dinner
poco a poco, It.	little by little
poisson, Fr.	fish
poisson d'avril, Fr.	April Fool (lit. April fish)
pot au feu, Fr.	beef stew with vegetables
poulet, Fr.	chicken
P.P.C. (*Pour prendre congé*), Fr.	to take leave
prima donna, It.	the chief female vocalist
pro patria, L.	for our country
protegée, Fr.	under the protection of another
pro tempore, L.	for the time being
purée, Fr.	a thickened soup
quelque chose, Fr.	something
quenelles de poisson, Fr.	fishballs
ragoût, Fr.	a stew of any meat, usually thickened and seasoned
raison d'être, Fr.	reason for being
rémolade, Fr.	sauce of olive oil, vinegar, and mustard
rendezvous, Fr.	an appointed place for a meeting
R.S.V.P. (*Répondez s'il vous plaît*), Fr.	answer if you please; kindly respond

requiescat in pace, L.	may he (she) rest in peace
résumé, Fr.	summary
riz de veau, Fr.	sweetbreads
romaine, Fr.	a long-leafed lettuce served as a salad
roti, Fr.	roast
roué, Fr.	a man of fashion devoted to sensuous pleasure
ruse de guerre, Fr.	a stratagem of war
salmis, Fr.	meat cut in small pieces, served in thick sauce mixed with red wine and chopped mushrooms
salon, Fr.	a drawing room; room where guests are received
sang froid, Fr.	coolness; indifference
sans souci, Fr.	without care
savoir faire, Fr.	tact; knowledge of social custom
savoir vivre, Fr.	good breeding
sauce piquante, Fr.	a sauce of herbs
semper fidelis, L.	always faithful
siesta, Sp.	a short nap during the heat of the day
sotto voce, It.	in an undertone
soufflé, Fr.	mixed with beaten eggs and baked
sub pœna, L.	under a penalty
table à manger, Fr.	dining table
table d'hôte, Fr.	dinner at hotel or restaurant

terra firma, L.	solid earth; a secure foothold
trousseau, Fr.	bridal outfit
tout de suite, Fr.	immediately
tout ensemble, Fr.	all together
tout vient de Dieu, Fr.	all things come from God
veni, vidi, vici, L.	I came, I saw, I conquered
verbatim, L.	word for word
vin ordinaire, Fr.	a cheap wine
vis-à-vis, Fr.	opposite; face to face
vive le roi! Fr.	long live the king!
voilà! Fr.	there you are!
vol au vents, Fr.	small patties, usually with a sauce

XIV

SELECTIONS FOR READING

THE following selections, from widely varying sources, are intended for practice in pronunciation and expression. Study one selection at a time; read it once to yourself to get its meaning, and then read it slowly and carefully aloud, with expression and intelligence. Give to each word its correct emphasis, accent, and pronunciation; and when you are in doubt, *make sure.* Reading before a mirror is the best possible training for you, provided you use a dictionary whenever it is needed, and so interest yourself in the subject of the selection you are reading that it becomes—not merely an exercise in pronunciation—but practice in the expression of ideas.

Incidentally, these selections will be useful in suggesting subjects for discussion in social conversations. The excerpt from Carlyle's famous essay on the life of Burns, the discussion of the plays of Shakespeare and the poems of Milton, the glimpse of Shelley and Byron—all these should suggest to you interesting and pleasant things to think and talk about.

"The poet, we imagine, can never have far to seek for a subject; the elements of his art are in him and around him, on every hand; for him the Ideal world is not remote from the Actual; but under it and within it; nay, he is a poet, precisely because he can discern it there. Wherever there is a sky above him, and a world around him, the poet is in his place; for there too is man's existence, with its infinite longings and small acquirings; its ever-thwarted, ever-renewed endeavours; its unspeakable aspirations; its fears and hopes that wander through Eternity; and all the mystery of brightness and of gloom that it was ever made of, in any age or climate, since man first began to live."

—CARLYLE: "Essay on Burns."

"The Shelleys were not disappointed by Byron's first appearance. His beauty was extraordinary. To begin with, you were struck by his air of pride and intellect; next you noticed the moonlight paleness of his skin, his splendid dark blue eyes, his black and slightly curling hair, the perfect line of his eyebrows. The nose and chin were firm and well-drawn, the mouth full and voluptuous. His only defect appeared in his walk. 'Club-footed' was said of him. 'Cloven-footed' he insinuated of himself, for he preferred to be considered diabolic rather than infirm. . . . In the

register of the hotel, against the word 'age' he wrote 'a hundred.'

"Byron and Shelley got on well together. Byron was glad to find Shelley a man of his own class, who in spite of hardships had retained the charming ease of manner peculiar to the young man of good birth. The culture of this spirit astounded Byron. He, too, had read enormously, but without Shelley's serious application. Shelley had read to know, Byron had read to dazzle, and Byron was perfectly well aware of the difference. He felt, too, the instant conviction that Shelley's will was a force, a bent bow, while his own floated loose on the current at the mercy of his passions and of his mistresses.

"Shelley, the least vain of men, did not observe this admiration for him, which Byron took care to hide. While listening to the third canto of "Childe Harold" he was moved to enthusiasm and discouragement. In the superb energy of the poem, which rose and swelled, irresistibly like a flood, he recognized genius and despaired of ever equalling it.

"Shelley looked to women as a source of exaltation, Byron as a pretext for idling. Shelley, angelic, too angelic, venerated them. Byron human, too human, desired them and talked of them in the most contemptuous fashion. 'It is the plague of these women,' he said, 'that you cannot live with

them or without them. . . . I cannot make up my mind whether or not women have souls. My beau-ideal would be a woman with talent enough to understand and value mine, but not sufficient to be able to shine herself.'"

—André Maurois: "Ariel, the Life of Shelley." Courtesy of D. Appleton & Co., New York.

"The three main divisions of literature are poetry, drama and fiction. . . .

"Anyone wishing to become an author in any one of the three branches of literature that I have mentioned, must ask himself honestly several questions and to be able to answer them in the affirmative. If he cannot answer them in the affirmative, he had better leave literature alone—for the time being at least.

"The first question is, Have I creative power? That is to say, Am I able to produce either poetry, or fiction, or drama, by my own experience, out of my own mental operation, without following the ideas of other people, or being influenced, consciously or unconsciously, only by the opinions of others. If you cannot answer this question with an honest 'Yes,' then you can only be an imitator.

"But suppose that you can answer this first question in the affirmative, there remains another

question almost equally important to ask. It is this, Can I devote my life—or at least the best part of my leisure time—to literary work? If you cannot be sure of much time to spare, you should be sure, at least, of being able to give, every day of your existence, a short time to one sustained object. If you are not sure of being able to do this, you will find the way of literature very hard indeed.

"But there is yet a third question to be asked. Even if you have the power and the time, it is necessary that you determine this matter. Must I mingle with society and take my part in everyday life, or should I seek quiet and isolation? The third question can be answered only according to the character of your particular literary power. Certain kinds of literature require solitude—cannot be produced without it. Other kinds of literature oblige the author, whether he likes or does not like it, to mix a great deal with people, to observe all their actions, and to fill himself with every possible experience of active life."

—Lafcadio Hearn: "Life and Literature." Courtesy of Dodd, Mead & Company, New York.

"Milton was a great poet, and, as such, he both transcended forever the conditions of the moment and lifted his personal passion into uni-

versal poise by the sublime certainty with which it was embodied. Poise—that is the last word when all critical analysis of Milton has been made.

"To read 'Paradise Lost' or 'Samson Agonistes,' without haste and without question, is to look upon the troubled world with untroubled eyes. The purging is not of the same kind as that affected by the great poets of the tragic human emotions, where the salvation is wrought by the spectator being moved to a God-like compassion for suffering and erring man. Reading one of the great Shakespeare tragedies we are so touched to pity that we not only feel that in the course of justice there ought to be some final compensation for the disaster which we have witnessed, but that in some strange way we have been given the power to will that it shall be so.

"Milton, even in 'Samson Agonistes,' where the actual fable is one of human catastrophe, does not move us in quite the same way. Here we feel not so much as we do in Shakespeare's tragedies that when all has been endured mercy will come, as it were, from some common impulse of the world to heal even the most merited suffering, but that the spirit of man can mysteriously rise clear of its own limitations and that man is, in fact, greater than the expression that he can ever give to himself in the conduct of life.

"Shakespeare's way is the more human, the

more passionate, and the more intimately related to our common moods, but there are times when Milton can bring us a reassurance that is altogether his own."

—John Drinkwater: "The Outline of Literature." Courtesy of G. P. Putnam's Sons, New York and London.

"A word or two about the children whom he [Dickens] loved to bring into his books, and to make pathetic or amusing. First, of course, we see little Nell; we see her, because she is the mid-figure in a delightful romance; but her face is not very plain to us. She is innocence walking among grotesque forms of suffering and wrong; simplicity set amid quaint contortions. Her death is not the dying of a little girl, but the vanishing of a beautiful dream.

"Oliver Twist is no more real, and certainly less interesting. Into what sort of man did this astonishing lad develop? The children of Dotheboys are writhing ghosts; perhaps they had lived in some other world, and were bad boys, and afterwards came into Squeers' hands for purification. Sally Brass's poor little slavey is, on the other hand, well realized; a good study of childhood brought to the verge of idiocy by evil treatment. Tiny Tim serves his admirable purpose in a book which no one can bear to criticise; we know that he *did* die,

but in his little lifetime he has softened many a heart.

"Next rises the son and heir of 'our friend Dombey.' Dickens believed that little Paul was one of the best things he had ever done; contemporary readers were much excited about the child whose 'old-fashioned' ways became a by-word. I do not find it difficult to accept Paul's enquiry about what the waves were saying, and of a surety I give more credit to Paul's death-bed speeches than to those of the child in 'Our Mutual Friend,' who bequeathed a kiss to 'the boofer lady'; but on the whole, Mr. Dombey's hope has only a little more of substance than little Nell. His sister Florence is prettiness and gentleness; an abstraction which affects us not.

"Passing to young David Copperfield, it is a different matter. Here we have the author's vision of his own childhood, and he makes it abundantly convincing. This part of 'Copperfield' is one of the narratives which every reader illustrates for himself; the poor little lad stands plain before us, as we read, and in our memory. The picture, I should say, suggests very faithfully an artist's early years, his susceptibility, his abnormal faculty of observation, the vivid workings of his mind and heart. . . .

"Of Dickens's true and deep sympathy with childhood there can be no doubt; it becomes pas-

sionate in the case of little ones doomed to suffering by a cruel and careless world."

—George Gissing: "Charles Dickens: A Critical Study." Courtesy of Dodd, Mead & Co., New York.

"Let me utter a word of protest against any and every form of affectation. It always arouses contempt; in the first place, because it argues deception, and the deception is cowardly, for it is based on fear; and secondly, it argues self-condemnation, because it means that a man is trying to appear what he is not, and therefore something which he thinks better than he actually is.

"To affect a quality, and to plume yourself upon it, is just to confess that you have not got it. Whether it is courage, or learning, or intellect, or wit, or success with women, or riches, or social position, or whatever else it may be that a man boasts of, you may conclude by his boasting about it that that is the direction in which he is rather weak; for if a man possesses any faculty to the full, it will not occur to him to make a great show of affecting it; he is quite content to know that he has it.

"To be sure, no man ought to let the reins go quite loose, and show himself just as he is; for there are many evil and bestial sides to our nature which require to be hidden away out of sight; and this

justifies the negative attitude of dissimulation, but it does not justify a positive feigning of qualities which are not there. It should also be remembered that affectation is recognized at once, even before it is clear what it is that is being affected. And, finally, affectation cannot last very long and one day the mask will fall off. No one can persevere long in a fictitious character; for Nature will soon reassert itself."

—SCHOPENHAUER'S "Essays."

"Every author is surprised anew at the way in which his book, as soon as he has sent it out, continues to live a life of its own; it seems to him as if one part of an insect had been cut off and now went on its own way. Perhaps he forgets it almost entirely, perhaps he rises above the view expressed therein, perhaps even he understands it no longer, and has lost that impulse upon which he soared at the time he conceived the book; meanwhile it seeks its readers, inflames life, pleases, horrifies, inspires new works, becomes the soul of designs and actions—in short, it lives like a creature endowed with mind and soul, and yet is no human being.

"The happiest fate is that of the author who, as an old man, is able to say that all there was in him of life-inspiring, strengthening, exalting, enlightening thoughts and feelings still lives on in his writ-

ings, and that he himself now only represents the gray ashes, whilst the fire has been kept alive and spread out.

"And if we consider that every human action, not only a book, is in some way or other the cause of other actions, decisions, and thoughts; that everything that happens is inseparably connected with everything that is going to happen, we recognize the real *immortality*, that of movement—that which has once moved is enclosed and immortalised in the general union of all existence, like an insect within a piece of amber."

—FRIEDRICH NIETZSCHE: "Human, all-too-Human." Courtesy of The Macmillan Company, New York.

"I take it that it is best for all to leave each man free to acquire property as fast as he can. Some will get wealthy. I don't believe in a law to prevent a man getting rich; it would do more harm than good. So while we do not propose any war upon capital, we do wish to show the humblest man an equal chance to get rich with everybody else.

"When one starts poor, as most do in the race of life, free society is such that he knows he can better his condition; he knows that there is no fixed condition of labor for his whole life. I am not ashamed to confess that twenty-five years ago I was a hired laborer, mauling rails, at work on a

flatboat—just like what might happen to any poor man's son.

"I want every man to have a chance—and I believe a black man is entitled to it—in which he can better his condition—when he may look forward and hope to be a hired laborer this year and the next, work for himself afterward, and finally to hire men to work for him. That is the true system."

—Abraham Lincoln.

"The laugh of a child will make the holiest day more sacred still. Strike with hand of fire, O weird musician, thy harp strung with Apollo's golden hair; fill the vast cathedral aisles with symphonies sweet and dim, deft toucher of the organ keys; blow, bugler, blow until thy silver notes do touch and kiss the moonlit waves, and charm the lovers wandering 'mid the vine-clad hills.

"But know, your sweetest strains are discords all, compared with childhood's happy laugh—the laugh that fills the eyes with light and every heart with joy. O rippling river of laughter, thou art the blessed boundary-line between the beasts and men; and every wayward wave of thine doth drown some fretful fiend of care. O laughter, rose-lipped daughter of Joy, there are dimples enough in thy cheeks to catch and glorify all the tears of grief."

—Robert Ingersoll.

"Oratory offers the acme of human delight; it offers the nectar that Jupiter sips; it offers the draft that intoxicates the gods, the divine felicity of lifting up and swaying mankind. There is nothing greater on this earth. 'Tis the breath of the Eternal—the kiss of the Immortal.

"Oratory is far above houses and lands, offices and emoluments, possessions and power.

"While it may secure all of these it must not for a moment be classed with them. These things offer nothing that is worthy of a high ambition. Enjoyed to their fullest, they leave you hard, wrinkled and miserable. Get all they can give and the hand will be empty, the mind hungry, and the soul shriveled.

"Oratory is an individual accomplishment, and no vicissitudes of fortune can wrest it from the owner. It points the martyr's path to the future; it guides the reaper's hand in the present; and it turns the face of ambition toward the delectable hills of achievement. One great speech made to an intelligent audience in favor of the rights of man will compensate for a life of labor, will crown a career with glory, and give a joy that is born of the divinities. There is no true orator who is not also a hero."

—John P. Altgeld.

"In the beginning, men went forth each day—some to do battle, some to the chase; others, again,

to dig and to delve in the field—all that they might gain and live, or lose and die. Until there was found among them one, differing from the rest, whose pursuits attracted him not, and so he staid by the tents with the women, and traced strange devices with a burnt stick upon a gourd.

"This man, who took no joy in the ways of his brethren—who cared not for conquest, and fretted in the field—this designer of quaint patterns—this deviser of the beautiful—who perceived in Nature about him curious curvings, as faces are seen in the fire—this dreamer apart, was the first artist.

"We have then but to wait—until, with the mark of the gods upon him—there come among us again the chosen—who shall continue what has gone before. Satisfied that, even were he never to appear, the story of the beautiful is already complete—hewn in the marbles of the Parthenon, and broidered, with the birds, upon the fan of Hokusai—at the foot of Fuji-Yama."

—J. A. McNeill Whistler.

"I was born an American; I live an American; I shall die an American; and I intend to perform the duties incumbent upon me in that character to the end of my career. I mean to do this with absolute disregard of personal consequences. What are the personal consequences? What is the individual man, with all the good or evil that may

betide him, in comparison with the good or evil which may befall a great country, and in the midst of great transactions which concern that country's fate? Let the consequences be what they will, I am careless. No man can suffer too much, and no man can fall too soon, if he suffer, or if he fall, in the defence of the liberties and constitution of his country."

—Daniel Webster.

"I place Rembrandt at the head of the moderns, and far above them all. Correggio alone approaches him at certain moments. Rembrandt did not seek after plastic beauty like the Italians, but he discovered souls, he understood them and transfigured them in his marvelous light. Titian's —or rather, the Duke of Genoa's—mistress is more beautiful than Rembrandt's Saskia, but how infinitely I prefer the latter! As a colorist, I place Rembrandt above Titian, above Veronese, above every one! Rembrandt never lets our attention wander, as the others sometimes do. He commands it, concentrates it; we cannot escape him. We feel that Rembrandt was full of kindliness. He loved the poor, he painted them as they were, in all their wretchedness. There is something penetrating, kindly, acute, sensual, in his own radiantly living face, which wins the spectator's heart as he gazes."

—Meissonier.

"Our friendships hurry to short and poor conclusions, because we have made them a texture of wine and dreams, instead of the tough fiber of the human heart. The laws of friendship are great, austere, and eternal, of one web with the laws of nature and of morals. But we have aimed at a swift and petty benefit, to such a sudden sweetness. We snatch at the slowest fruit in the whole garden of God, which many summers and many winters must ripen. We seek our friend not sacredly, but with an adulterate passion which would appropriate him to ourselves.

"I do not wish to treat friendships daintily, but with roughest courage. When they are real, they are not glass threads or frost-work, but the solidest thing we know.

"The end of friendship is a commerce the most strict and homely that can be joined; more strict than any of which we have experience. It is for aid and comfort through all the relations and passages of life and death. It is fit for serene days, and graceful gifts, and country rambles, but also for rough roads and hard fare, shipwreck, poverty and persecution."

—Ralph Waldo Emerson.

"One man when he has done a service to another is ready to set it down to his account as a favor conferred. Another is not ready to do this, but

still in his own mind he thinks of the man as his debtor, and he knows what he has done. A third in a manner does not even know what he has done, but he is like a vine which has produced grapes, and seeks for nothing more after it has once produced its proper fruit.

"As a horse when he has run, a dog when he has caught the game, a bee when it has made its honey, so a man when he has done a good act does not call out for others to come and see, but he goes on to another act, as a vine goes on to produce again the grapes in season. Must a man, then, be one of these, who in a manner acts thus without observing it? Yes. What more dost thou want when thou hast done a man a service? Art thou not content that thou hast done something comfortable to thy nature, and dost thou seek to be paid for it, just as if the eye demanding a recompense for seeing, or the feet should demand a recompense for walking?"

—Marcus Aurelius.

"Tiberius, maintaining an honorable and just cause, and possessed of eloquence sufficient to have made a less creditable action appear plausible, was no safe or easy antagonist, when, with the people crowding around the hustings, he took his place and spoke in behalf of the poor. 'The savage beasts,' said he, 'in Italy, have their par-

ticular dens, they have their places of repose and refuge; but the men who bear arms and expose their lives for the safety of their country, enjoy in the meantime nothing in it but the air and light; and, having no houses or settlements of their own, are constrained to wander from place to place with their wives and children.' He told them that the commanders were guilty of a ridiculous error, when, at the head of their armies, they exhorted the common soldiers to fight for their sepulchers and altars; when not any amongst so many Romans is possessed of either altar or monument, neither have they any houses of their own, or hearths of their ancestors to defend. They fought indeed and were slain, but it was to maintain the luxury and the wealth of other men. They were styled the masters of the world, but had not one foot of ground they could call their own."

—PLUTARCH.

"If you accept art, it must be part of your daily lives, and the daily life of every man. It will be with us wherever we go, in the ancient city full of traditions of past time, in the newly cleared farm in America or the colonies, where no man has dwelt for tradition to gather around him; in the quiet country-side, as in the busy town, no place shall be without it. You will have it with you in your sorrow as in your joy, in your work-a-

day as in your leisure. It shall be no respecter of persons, but be shared by gentle and simple, learned and unlearned, and be as a language that all can understand. It will not hinder any word that is necessary to the life of man at the best, but it will destroy all degrading toil, all enervating luxury, all foppish frivolity. It will be the deadly foe of ignorance, dishonesty and tyranny, and will foster good-will, fair dealing and confidence between man and man. It will teach you to respect the highest intellect with a manly reverence, but not to despise any man who does not pretend to be what he is not."

—William Morris.

"Mohamet is admired for having raised himself from being a camel driver, to be a pontiff, a legislator, and a monarch, for having subdued Arabia, which had never before been subjugated; for having given the first shock to the Roman Empire in the East, and to that of the Persians. But *I* admire him still more for having kept peace in his house amongst his wives.

"He changed the face of part of Europe, and one half of Asia, and nearly all of Africa. Nor was his religion unlikely at one time to subjugate the whole earth.

"On how trivial a circumstance will revolutions depend! A blow from a stone, a little harder than

that which he received in his first battle, might have changed the destinies of the world."

—VOLTAIRE.

"Soldiers, what I have to offer you is fatigue, danger, struggle and death; the chill of the cold night in the free air, and heat under the burning sun; no lodgings, no munitions, no provisions, but forced marches, dangerous watchposts, and the continual struggle with the bayonet against batteries—those who love freedom and their country may follow me!"

—GARIBALDI TO HIS ROMAN SOLDIERS.

"There are two ways of being happy: We may either diminish our wants or augment our means—either will do—the result is the same; and it is for each man to decide for himself, and do that which happens to be easiest.

"If you are idle or sick or poor, however hard it may be to diminish your wants. it will be harder to augment your means.

"If you are active and prosperous or young or in good health, it may be easier for you to augment your means than to diminish your wants.

"But if you are wise, you will do both at the same time, young or old, rich or poor, sick or well; and if you are very wise you will do both in such a way as to augment the general happiness of society."

—BENJAMIN FRANKLIN.

XV

AFTER-DINNER SPEAKING

THE following story is told of Joseph H. Choate and Chauncey M. Depew, both famous as after-dinner speakers.

At an annual dinner of the St. Nicholas Society, Choate was down for the toast, "The Navy," while Depew was to respond to "The Army." Depew began by saying, "It's well to have a specialist; that's why Choate is here to speak about the navy. We met at the wharf once, and I never saw him again until we reached Liverpool. When I asked how he felt he said he thought he would have enjoyed the trip over if he had had any ocean air. Yes, you want to hear Choate on the navy." Choate responded: "I've heard Depew hailed as the greatest after-dinner speaker. If after-dinner speaking, as I have heard it described and as I believe it to be, is the art of saying nothing at all, then Mr. Depew is the most marvelous speaker in the universe."

A clever and witty rejoinder, and one that no doubt earned for Mr. Choate the laughter and applause it deserved. Nevertheless, after-dinner

speaking is not the "art of saying nothing at all." It is the art of saying briefly, effectively, and in beautiful language, something—anything—that is interesting and applicable.

The primary requisite of speech-making, of course, is to have something to say. The ideal situation is to have something that you *desire very much to say*—for then, whether you are prepared or not, you will speak with sincerity and enthusiasm.

After-dinner speeches are, on the whole, prepared beforehand. Not even a skilled speaker is willing to depend upon the inspiration of the place and the hour to put words into his mouth. He outlines very carefully what he wants to say; and though he does not necessarily memorize the exact words and phrases, he does commit the *thoughts* to memory.

Lorenzo Sears, in a highly interesting article on after-dinner speaking, says: "A speaker who takes the time which has been surrendered from sleeping hours, or which others might occupy, ought to offer something by way of compensation. He will not merely say something, but will have something to say. It may not be anything vastly wise, or erudite, or mightily instructive or amusing. But it should be sensible, to the point, and in harmony with the occasion. It is not always an easy task to do this and may need more effort than the

speaker is willing to put into it. If, however, he should conclude that rambling talk will answer as well, and trust to the inspiration of the hour and the table and the company, they may fail him.

"No minute suggestions can be made as to the details of preparation. Assemblies are convened for all sorts of objects—usually with a financial appeal for a good cause in the background, or foreground even. To become an effective advocate requires acquaintance with the subject, sympathy with its demands, and devotion to its aims. These qualities give power to any words that are an expression of them—a few suggestions from a man of affairs often availing more than flights of wordy enthusiasm.

"Or the feast may be of a reminiscent, commemorative, or congratulatory order. Good taste, generous sentiment, sober and fond recollection may be more needful than knowledge and zeal. Indirect praise without adulation, the best phase of life and character presented, to which all portraiture has a right. For each and every kind of remark the preparation will be according to the kind. Fitness is the single and all-pervading demand. In general, however, it must be said that lightness and good humor will be the prevailing tone on most occasions, as becomes their festal character. More serious ones are not usually introduced by the pleasures of the table, and require

a more elaborate preparation. The labor given to lighter remarks, it may be added, is often in the direction of abundance rather than of profundity. Abundance for the reason that previous speakers may make sad inroads upon what first occurs to one to say, and that he may need to carry more oil to the feast than he expects to burn. The late speaker may have little of his accumulation of material left untouched by his predecessors. Therefore his stock should be large and various. Moreover, he should allow some margin for forgetfulness and recall Lowell's remark, and Goethe's, and Thackeray's too: 'This evening I made the best speech of my life,—but it was in my carriage as I was coming home, saying the things I forgot to say to the company.'"

Some general rules for the after-dinner speaker are:

Be prepared.
Know your subject.
Speak distinctly.
Look at your audience.
Don't hurry; wait for attention.
Be sincere and enthusiastic.
Begin in a conversational tone.
Be logical.
Imagine yourself talking to one person.
Be as brief as possible.

In preparing your subject, get all your thoughts or facts down clearly, in good order. Never mind about the language. Clothe your thoughts in your own language as you go along; then your speech won't seem stilted and forced, as prepared speeches so often do.

Reproduced on the following pages are several famous after-dinner speeches. Study them for structure, for logical sequence, for humor, for anecdote, for their beauty and force of language. Let them serve as models from which you pattern your own successful after-dinner speeches:

Samuel L. Clemens

WOMAN, GOD BLESS HER!

(Speech of Samuel L. Clemens—Mark Twain—at the 77th anniversary banquet of the New England Society in the City of New York, December 22, 1882. Mr. Joseph M. Fiske, President of the Society, presided. Mr. Clemens spoke to the toast, "Woman, God bless her!" Reprinted through courtesy of the Modern Eloquence Corporation.)

The toast includes the sex, universally; it is to Woman comprehensively, wheresoever she may be found. Let us consider her ways. First comes the matter of dress. This is a most important consideration, and must be disposed of before we can intelligently proceed to examine the profounder depths of the theme. For text let us take the dress of two antipodal types—the savage woman

of Central Africa and the cultivated daughter of our high modern civilization. Among the Fans, a great negro tribe, a woman when dressed for home, or to go out shopping or calling, doesn't wear anything at all but just her complexion. That is all; it is her entire outfit. It is the lightest costume in the world, but it is made of the darkest material. It has often been mistaken for mourning. It is the trimmest, the neatest, and gracefulest costume that is now in fashion; it wears well, is fast colors, doesn't show dirt, you don't have to send it down-town to wash, and have some of it come back scorched with the flat-iron, and some of it with the buttons ironed off, and some of it petrified with starch, and some of it chewed by the calf, and some of it rotted with acids, and some of it exchanged for other customers' things that haven't any virtue but holiness, and ten-twelfths of the pieces overcharged for and the rest of the dozen "mislaid." And it always fits; it is the perfection of a fit. And it is the handiest dress in the whole realm of fashion. It is always ready, always "done up." When you call on a Fan lady and send up your card, the hired girl never says, "Please take a seat, madame is dressing; she'll be down in three quarters of an hour." No, madame is always dressed, always ready to receive; and before you can get the door-mat before your eyes, she is in your midst. Then, again, the Fan ladies

don't go to church to see what each other has got on; and they don't go back home and describe it and slander it.

Such is the dark child of savagery, as to everyday toilet; and thus, curiously enough, she finds a point of contact with the fair daughter of civilization and high fashion—who often has "nothing to wear"; and thus these widely separated types of the sex meet upon common ground. Yes, such is the Fan woman as she appears in her simple, unostentatious, everyday toilet; but on state occasions she is more dressy. At a banquet she wears bracelets; at a lecture she wears earrings and a belt; at a ball she wears stockings—and, with true feminine fondness for display, she wears them on her arms; at a funeral she wears a jacket of tar and ashes; at a wedding the bride who can afford it puts on pantaloons. Thus the dark child of savagery and the fair daughter of civilization meet once more upon common ground, and these two touches of nature make their whole world kin.

Now we will consider the dress of our other type. A large part of the daughter of civilization is her dress—as it should be. Some civilized women would lose half their charm without dress; some would lose all of it. The daughter of modern civilization dressed at her utmost best, is a marvel of exquisite and beautiful art and expense. All the lands, all the climes, and all the arts are laid

under tribute to furnish her forth. Her linen is from Belfast, her robe is from Paris, her lace is from Venice, or Spain, or France; her feathers are from the remote regions of Southern Africa, her furs from the remoter home of the iceberg and the aurora, her fan from Japan, her diamonds from Brazil, her bracelets from California, her pearls from Ceylon, her cameos from Rome; she has gems and trinkets from buried Pompeii, and others that graced comely Egyptian forms that have been dust and ashes now for forty centuries; her watch is from Geneva, her card-case is from China, her hair is from—from—I don't know where her hair is from; I never could find out. That is, her other hair—her public hair, her Sunday hair; I don't mean the hair she goes to bed with. Why, you ought to know the hair I mean; it's that thing which she calls a switch, and which resembles a switch as much as it resembles a brick-bat or a shotgun, or any other thing which you correct people with. It's that thing which she twists and then coils round and round her head, beehive fashion, and then tucks the end in under the hive and harpoons it with a hairpin. And that reminds me of a trifle; any time you want to, you can glance around the carpet of a Pullman car, and go and pick up a hairpin; but not to save your life can you get a woman in that car to acknowledge that hairpin. Now, isn't that strange? But it's

true. The woman who has never swerved from cast-iron veracity and fidelity in her whole life will, when confronted with this crucial test, deny her hairpin. She will deny that hairpin before a hundred witnesses. I have stupidly got into more trouble and more hot water trying to hunt up the owner of a hairpin in a Pullman car than by any other indiscretion of my life.

Well, you see what the daughter of civilization is when she is dressed, and you have seen what the daughter of savagery is when she isn't. Such is woman, as to costume. I come now to consider her in her higher and nobler aspects—as mother, wife, widow, grass-widow, mother-in-law, hired girl, telegraph operator, telephone helloer, queen, book-agent, stepmother, wet-nurse, boss, professional fat woman, professional double-headed woman, professional beauty, and so forth and so on.

We will simply discuss these few—let the rest of the sex tarry in Jericho till we come again. First in the list of right, and first in our gratitude, comes a woman who—why, dear me, I've been talking three quarters of an hour! I beg a thousand pardons. But you see yourselves, that I had a large contract. I have accomplished something, any way. I have introduced my subject. And if I had till next Forefathers' Day, I am satisfied that I could discuss it as adequately and appreciatively as so gracious and noble a theme deserves.

But as the matter stands now, let us finish as we began—and say, without jesting, but with all sincerity, "Woman—God bless her!"

Charles Dickens

FRIENDS ACROSS THE SEA

(Speech of Charles Dickens at the banquet given him by the "Young Men of Boston," February 1, 1842, in response to the toast: "Health, Happiness, and a Hearty Welcome to Charles Dickens." Reprinted through courtesy of the Modern Eloquence Corporation.)

Gentlemen: If you had given this splendid entertainment to any one else in the whole wide world—if I were to-night to exult in the triumph of my dearest friend—if I stood here upon my defense, to repel any unjust attack—to appeal as a stranger to your generosity and kindness as the freest people on the earth—I could, putting some restraint upon myself, stand among you as self-possessed and unmoved as I should be alone in my own room in England. But when I have the echoes of your cordial greeting ringing in my ears; when I see your kind faces beaming a welcome so warm and earnest as never man had—I feel, as it is my nature, so vanquished and subdued, that I have hardly fortitude enough to thank you. If your President, instead of pouring forth that delightful mixture of humor and pathos which you have just heard with so much delight had been but a caustic, ill-natured man—if he had only been

a dull one—if I could only have doubted or distrusted him or you, I should have had my wits at my fingers' ends, and, using them, could have held you at arm's length. But you have given me no such opportunity; you take advantage of me in the tenderest point; you give me no chance at playing at company, or holding you at a distance, but flock about me like a host of brothers, and make this place like home. Indeed, gentlemen, indeed, if it be natural and allowing for each of us, on his own hearth, to express his thoughts in the most homely fashion, and to appear in his plainest garb, I have a fair claim upon you to let me do so to-night, for you have made my house an Aladdin's Palace. You fold so tenderly within your breast that common household lamp in which my feeble fire is all enshrined, and at which my flickering torch is lighted up, that straight my household Gods take wing and are transported there. And whereas it is written of that fairy structure that it never moved without two shocks —one when it rose, and one when it settled down —I can say of mine that, however sharp a tug it took to pluck it from its native ground, it struck at once an easy, and a deep and lasting root into the soil; and loved it as its own. I can say more of it, and say it with truth, that long before it moved, or had a chance of moving, its master—perhaps from such secret sympathy between its

timbers, and a certain stately tree that has its being hereabout, and spreads its broad branches far and wide—dreamed by day and night, for years, of setting foot upon this shore, and breathing this pure air. And, trust me, gentlemen, that, if I had wandered here, unknowing and unknown, I would —if I know my own heart—have come with all my sympathies clustering as richly about this land and people—with all my sense of justice as keenly alive to their high claims on every man who loves God's image—with all my energies as fully bent on judging for myself, and speaking out, and telling in my sphere the truth, as I do now, when you rain down your welcomes on my head.

Your President has alluded to those writings which have been my occupation for some years past; and you have received his allusions in a manner which assures me—if I needed any such assurance—that we are old friends in the spirit, and have been in close communion for a long time.

It is not easy for a man to speak of his own books. I daresay that few persons have been more interested in mine than I, and if it be a general principle in nature that a lover's love is blind, and that a mother's love is blind, I believe it may be said of an author's attachment to the creatures of his own imagination, that it is a perfect model of constancy and devotion, and is the blindest of all. But the objects and purposes I have had in view

are very plain and simple, and may be easily told. I have always had, and always shall have, an earnest and true desire to contribute, as far as in me lies, to the common stock of healthful cheerfulness and enjoyment. I have always had, and always shall have, an invincible repugnance to that mole-eyed philosophy which loves the darkness, and winks and scowls in the light. I believe that Virtue shows quite as well in rags and patches as she does in purple and fine linen. I believe that she and every other beautiful object in external nature, claim some sympathy in the breast of the poorest man who breaks his scanty loaf of daily bread. I believe that she goes barefoot as well as shod. I believe that she dwells rather oftener in alleys and by-ways than she does in courts and palaces, and that it is good, and pleasant, and profitable to track her out, and follow her. I believe that to lay one's hand upon some of those rejected ones whom the world has too long forgotten, and too often misused, and to say to the proudest and most thoughtless—"These creatures have the same elements and capacities of goodness as yourselves; they are molded in the same form, and made of the same clay; and though ten times worse than you, may, in having retained anything of their original nature amidst the trials and distresses of their condition, be really ten times better." I believe that to do this is to pursue a

worthy and not useless vocation. Gentleman, that you think so too, your fervent greeting sufficiently assures me. That this feeling is alive in the Old World as well as in the New, no man should know better than I—I, who have found such wide and ready sympathy in my own dear land. That in expressing it, we are but treading in the steps of those great master-spirits who have gone before, we know by reference to all the bright examples in our literature from Shakespeare downward.

There is one other point connected with the labors (if I may call them so) that you hold in such generous esteem, to which I cannot help adverting. I cannot help expressing the delight, the more than happiness, it was to me to find so strong an interest awakened on this side of the water, in favor of that little heroine of mine, to whom your President has made allusion, who died in her youth. I had letters about that child, in England, from the dwellers in log-houses, amongst the morasses, and swamps, and densest forests, and deepest solitudes of the Far West. Many a sturdy hand, hard with the ax and spade, and browned by the summer's sun, has taken up the pen, and written to me a little history of domestic joy or sorrow, always coupled, I am proud to say, with something of interest in that little tale, or some comfort or happiness derived from it; and my correspondent has always addressed me, not

as a writer of books for sale, resident some four or five thousand miles away, but as a friend to whom he might freely impart the joys and sorrows of his own fireside. Many a mother—I could reckon them now by dozens, not by units—has done the like, and has told me how she lost such a child at such a time, and where she lay buried, and how good she was, and how, in this or that respect, she resembled Nell. I do assure you that no circumstance of my life has given me one-hundredth part of the gratification I have derived from this source. I was wavering at the time whether or not to wind up my Clock ("Master Humphrey's Clock") and come and see this country, and this decided me. I felt as if it were a positive duty, as if I were bound to pack up my clothes, and come and see my friends; and even now I have such an odd sensation in connection with these things, that you have no chance of spoiling me. I feel as though we were agreeing—as indeed we are if we substitute for fictitious characters the classes from which they are drawn—about third parties, in whom we had a common interest. At every new act of kindness on your part, I say to myself, "That's for Oliver; I should not wonder if that were meant for Smike; I have no doubt that is intended for Nell"; and so I became much happier, certainly, but a more sober and retiring man than ever I was before.

Gentlemen, talking of my friends in America

brings me back, naturally and of course, to you. Coming back to you and being thereby reminded of the pleasure we have in store in hearing the gentlemen who sit about me, I arrive by the easiest, though not by the shortest course in the world, at the end of what I have to say. But before I sit down, there is one topic on which I am desirous to lay particular stress. It has, or should have, a strong interest for us all, since to its literature every country must look for one great means of refining and improving its people, and one great source of national pride and honor. You have in America great writers—great writers—who will live in all time, and are as familiar to our lips as household words. Deriving (as they all do in a greater or less degree, in their several walks) their inspiration from the stupendous country that gave them birth, they diffuse a better knowledge of it, and a higher love for it, all over the civilized world. I take leave to say, in the presence of some of those gentlemen, that I hope the time is not far distant when they, in America, will receive of right some substantial profit and return in England from their labors; and when we, in England, shall receive some substantial profit and return in America for ours. Pray do not misunderstand me. Securing to myself from day to day the means to an honorable subsistence, I would rather have the affectionate regard of my fellow men than I would

have heaps and mines of gold. But the two things do not seem to me incompatible. They cannot be, for nothing good is incompatible with justice. There must be an international arrangement in this respect. England has done her part, and I am confident that the time is not far distant when America will do hers. It becomes the character of a great country; firstly, because it is justice; secondly, because without it you never can have, and keep, a literature of your own.

Gentlemen, I thank you with feelings of gratitude, such as are not often awakened, and can never be expressed. As I understand it to be the pleasant custom here to finish with a toast, I would beg to give you: "America and England, and may they never have any division but the Atlantic between them."

David Belasco

FORTY YEARS A THEATRICAL PRODUCER

(David Belasco, dramatist, manager, and producer, was born in San Francisco in 1859. He came to New York in 1880, and has since been one of our foremost producers. This speech was delivered at the dinner given by the Society of Arts and Sciences in honor of his career in the theater, at the Biltmore Hotel, New York, on December 11, 1921. *More than a thousand persons were present. Mr. Otis Skinner served as toastmaster. Reprinted here by special permission of Mr. Belasco.)*

Mr. Chairman—Ladies and Gentlemen: I do not—I cannot—accept this tribute for myself. No. Deeply grateful as I am for the generous,

the hearty—I may say the affectionate—manner in which you have greeted me, I feel that this is a tribute to my adored calling.

As I look about me, I see the faces of many who are personal strangers, and yet in all the faces which I see, there is something which tells me that all are friends.

To-day marks an anniversary for me.

In all these years it stands to reason that I must have learned something—and it is this: it took years to learn it—and it takes but a moment to say it: Love is the only thing that matters, the one thing that counts.

"It is the only thing that tells in the long run—nothing else endures to the end."

Love tells the whole story; love built my little theater; love puts on my plays; love guides my characters; and a glow of love for your society and its friends, brings me here to-night in answer to the glow of affectionate kindness in the hearts of your members and others which prompted this touching tribute.

Out of the depths of my experience, I can say that the longer I live, the more I despise the so-called material things and the more I see that love is the really big thing, the important eternal thing.

Another thing that I have learned in my experience in New York and it has grown to be my creed: I believe that God made us to work. I be-

lieve that He meant that we should earn our living by the sweat of our brows. And I believe that He made us to love our work so much that we might play at it; find real and profound pleasure in it; and so labor on until, tired out, we might sleep like little children at the end of each day.

And I believe that the last sleep is only the end of another day and there will be a to-morrow—to work again and to play again and to love again.

People say to me, the doctors and my friends: "You work too hard." I say: "No—I play a little hard, perhaps—my work is my play." And it is such good sport that I love it more and more; and since nothing is wasted—nothing is wasted—our love is the one real thing left behind us in the work we leave—for "the only things we really keep are those we give away," as dear Elbert Hubbard said.

Every day that dawns, I find greater pleasure in my life in the theater. The man who does not love his work—who finds no pleasure in it—who cannot toil at it till he drops—is a slave.

But to go on with our work, we all need loving encouragement, recognition. It is a great thing.

Encouragement we all long for. Need I say how much encouragement your kindly tribute to-night has given to me?

We are all human.

We pet the child, and when it grows up, we must

not forget it and leave it to its fate; for it still needs love and tenderness and patience and encouragement to overcome the life storms, hardships, and terrible disappointments. It must scratch its way through miles of mountains until it sees the light.

In my experience in the theater, the changes that have come about are almost inconceivable.

I marvel at the daily difficulties overcome, only to find increasing difficulties newly arisen—until sometimes, like a king of old, I say: "O Lord: remember David and all his afflictions."

Yet how much has been accomplished! What astonishing improvements have been and are taking place.

How can I but glory in my profession!

"I think I love and reverence all arts equally," our own dear Charlotte Cushman used to say, "only putting my own just a little above the others because in it I recognize the union and culmination of them all. To me it seems as if when God conceived the world, that was poetry; He formed it and that was sculpture; He colored it, and that was painting; He peopled it with living beings, and that was the grand, divine, eternal Drama."

If the leaders of to-morrow will only bring love to their work and deal with truths—and only truths—our art in America will yet bear the torch and lead the way.

The curse of our times is the vast army of people who care nothing for their work—who labor solely for money. No one can do this and succeed.

We must carry affection into our work to bring inspiration, because "All that happens, happens again," as Peter Grimm said.

King Solomon said it before him: "There is nothing new under the sun."

This is felt by all artists, scientists, and men and women in the business world; so the best we can do is to take a fresh viewpoint of old matters.

Now, in the theater, we call this "treatment." And "treatment" performs miracles.

Love in the theater is taken very seriously. There is a certain element which is greatly to be desired in a play—we call that element "heart interest."

The appeal to love is not only necessary to the drama—it is the keynote of all arts, of all science, of all business. It is the foundation, the mortar, the bricks, the beams and the thing itself.

Even the hard-fisted financier has been made to-day to recognize its value—the very dust in the street knows it.

Why was John the beloved disciple—beloved above all others! Because he bore a love message.

Nothing in the world is so tremendous as a thought; and a love thought is overwhelming.

It was a love thought that my darling mother

sent to me on the day she left this world. . . . She was in San Francisco—and this thought wakened me from a dream in New York and was so vivid that I saw her; and that thought was clothed and glorified.

Someone asked Queen Victoria to write her favorite text in the Bible; she wrote: "Love never faileth. . . . Love suffereth long and is kind." To which I add: "Many waters cannot quench love, neither can the floods drown it. If a man would give all the substance of his house for love, it would be utterly condemned."

I have an indexed Bible on my desk, which I very often consult and I find a great space given to the word "love."

There is another love besides the love of work —one which inspires work.

This love every man in the room has felt for some woman—let no man deny it—and it has been the great incentive—the great incentive—to his success in business or his artistic career.

He may not realize it now—he may think he has got beyond the sentimental stage of life; but the fact remains that love for woman, wife, mother or sweetheart, is the basis of endeavor. How often is the picture painted because of the enthusiasm aroused by the love of a woman, and in turn, passed on to the work in hand!

Love is the controlling power in art and finance. Love rules the world.

I need say nothing of love of work to women. They are love itself. I will say but this: they best excel when working for those they love; but if they would apply the same love that they bear the home and their dear ones to the arts, to science, literature, or business, the results would be so overwhelming as to revolutionize the universe.

The first sound we hear in the world is a voice singing: "Rock-a-bye Baby in the Tree-top," and the singer of that song carries us as helpless children over the first years of our lives until we are grown and strong; and then we hear the call again and this time it is a girl's voice; and the singer of that song encourages us and cares for us and helps us over the hard road; and in time we hear the song again in our homes: "Rock-a-bye Baby in the Tree-top." But it is for our children the voice is singing now.

And so over and over again the divine story goes on! All that we are—all that we would be—we owe to women. In the home, in the office, in public life—everywhere. We must—we should—we do pay tribute to them.

I shall name no date in this anniversary. I am entirely indifferent to the flight of time—because I hold with those who perceive that time is an illusion.

Time may have dusted my hair, but I have never been over twenty-five—and I have never

seen and I never shall see a woman looking older than twenty-one.

I am sure that my boy friend, dear Otis Skinner, is of the same opinion.

To go back to the date of which this to me is a happy anniversary, let me quote the old song:

> "When I was young and had no sense,
> I bought a fiddle for eighteenpence,
> And the only tune that I could play
> Was 'Over the Hills and Far Away.'"

After my wandering, barn-storming, poverty-stricken, hunger-pinched, youthful days, when I first saw New York, I knew that at last I had reached home; that next to California—God's own golden land that gave me birth—this was the dearest spot on earth, the spot where dreams come true.

This wonderful scene to-night is like a dream to me . . . a far cry from my shabby little garret in old Fourteenth Street, where I first found shelter in this city.

The lights, the friendly faces, the wonderful welcome, form a moving and beautiful picture. A picture to stay fixed in the mind and to carry away with me.

As I stand here . . . all the teeming memories of the past come surging back and I seem to see

among you many a friend and comrade of other days whose names have long been written in the Book of Death: John McCullough, Edwin Booth, Lawrence Barrett, the Wallacks, Augustin Daly, Richard Mansfield, Billy Florence, Charlotte Cushman, Adelaide Neilson, Ada Rehan, Henry Irving, and Helena Modjeska.

I can scarce credit that it is I who am here; that all the strange, eventful experiences of my life have actually befallen me!

And now—a thousand affectionate thanks! A thousand times my gratitude.

Dear friends: it is not likely that we shall meet again—not all of us. No, that is impossible!

"Ships that pass in the night, and speak each other in passing,
Only a signal shown and a distant voice in the darkness;
So on the ocean of life we pass and speak one another,
Only a look and a voice, then darkness again and a silence."

The beauty of life, and all the beauty of life, lies in the look and the voice before we pass each other in the silence—the courage and love we give to each other in the very brief years we are in this world. For each day we must say with the

prophet, "How long shall I see the standard and hear the sound of the trumpet?"

And so, dear friends, I echo our own great Brutus: "If we do meet again, why, we shall smile. If not, why then the parting was well made."

Stephen Samuel Wise

THE CONSCIENCE OF THE NATION

(Address delivered by Rabbi Wise at the dinner of the New York Chamber of Commerce held in the Waldorf-Astoria Hotel in 1911. *Reprinted here by special permission of Dr. Wise.)*

Mr. President and Gentlemen of the Chamber of Commerce: I must say to you to-night that which I have said about you upon many other occasions—flattering you with that frank truth-speaking than which I could offer you no sincerer tribute.

When I have read from time to time of religious noonday meetings held in shops and factories for the wage-earners, I have ventured to observe that the important thing is not so much to bring religious ministration to the daily toilers—the soldiers of the common good—as to bring it to the captains of industry and commerce, which you are. For the conscience of the nation, after all, will be that which you make it—yours is the high and solemn duty not only of registering, but in large part of determining the character of the conscience of

the nation. What this nation is to be will be determined not by the census of all heads, but by the conscience of the real leaders, as it, in turn, vivifies the conscience of the multitudes. Certain political issues are decided by the votes of the many, but one high moral note is more significant and decisive than a million votes. The word of the English historian is false—that democracy must always expand into the supremacy of numbers. In our own land democracy shall yet mean the informed, reasoning moral will of all for the weal of all.

I have borrowed the title of my theme from a notable sermon given some years ago by President Tucker of Dartmouth College, in the course of which he named the qualities which alone can make men able and willing to achieve greatness by way of citizenship—namely, imagination, intelligence, courage, and consecration. And, moreover, he asked the question—have we a national conscience which can bear the strain that is coming upon it? I am not unmindful of those here and elsewhere who, like the notorious Lord Melbourne, are afraid that "this damned morality will ruin everything," none the less, I believe that you wish to build up a conscience firm and strong enough to meet the needs of the nation, because you must know that with your answer is bound up the destiny of the nation we love. While the conscience

of the nation must primarily express itself in the conduct of national legislatures and executives and tribunals, it must, if it is to be national in scope and character, embody itself in the life and ideals of the citizenship of the whole nation.

In no sphere of life can the conscience of the nation make itself felt more vitally than in the conduct of the commerce of the land. Huxley has truly said that commerce is a greater civilizer than all the religion and all the science ever put together in the world. The newly quickened conscience of the nation that has stabbed us awake, demands that business, which has become too largely impersonal, needs to be repersonalized, and that articles of incorporation are not to be offered as a substitute for the mandates of the Decalogue. As Thoreau has said, a corporation of conscientious men is a corporation with a conscience.

If the moral renaissance, which has dawned in our own day is to endure, we need a revaluation of moral standards upon the basis of the truth that morals are dynamic and not static, progressive and not fixed, and that above all we need the personal fixation of moral responsibility. Thus, the new conscience means that in a republic which rests upon public opinion, the power of public approval and disapproval should not go unutilized and that it is morally woeful to fail to command and to exert the power of reprobation. I mean

not the hired press agent's accountability to public clamor, but the accounting of personal responsibility to the public conscience at its highest.

The leaders of a group of industrial interests at the time of the recent financial panic came to understand the lesson as they had never understood it before and, in turn, taught it to the nation more vividly than it had ever been brought home to the nation before, that the interests of the masses of the people are identical with the interests of the men who are privileged to be the leaders and captains of the army of industry, and that no hurt can be done to any part of the body politic which does not react disastrously upon the whole nation. What a few men did in 1907 in the crowded and critical hours of panic and stress, I ask that you, who are leaders of the business of the nation, do every day and every hour, remembering ever the interdependence of the citizenship of a democracy and that no higher privilege can come to a man than completely disinterested and courageous service of a commonwealth.

The conscience of the nation must express itself in assent to the dictum of Solon: "It is the essence of democracy to obey no master but the law." One of the tendencies against which the American people must battle earnestly and steadfastly is the tendency to lawlessness, as dangerous to our democracy to-day as the Greeks believed it to

be twenty-five hundred years ago. We must do battle against the anarchy of lynching, against the anarchy of endless homicidism, against the anarchy which inheres in the not less deadly homicides that are the daily incidents of industry. If the law be civilization's substitute for the sword of vengeance, what shall be said of annulment of law when men lapse from civilization into barbarism in order to wield the sword of vengeance, in order to act the part of beasts to a man because he has committed an act of violence? Every member of the Coatesville mob, which wrought the foul and bloody deed, should have felt that the conscience of the nation was in his keeping and that he was not only violating the human rights of a negro, but that he was staining the nation's shield and sullying its flag.

If the conscience of the nation is to make for complete lawfulness, we must also have the regulation of the power of the few in order that to the many there may be left liberty to be regulated. The thing to be driven home to the hearts of American citizens to-day is that the command of all, which Aristotle defined as the fundament of democracy, means the obedience of all, and that democracy and lawlessness are incompatible. Not only is democracy incompatible with the violent lawlessness of the inflamed and unreasoning, but with the lawlessness of technical conformity to the

letter and actual violation of the spirit of the law. Lawlessness is not less menacing when it clothes itself in the forms of law. The practice of the law is not to be a shield and covert for lawless practices. The ends of justice are too often defeated by means of the law. The high aims of justice are often circumvented by the technicalities of legal procedure. As the English cynic bade men not touch the church on the ground that it was the last great bulwark against Christianity, so there is a certain type of men who deem it unsafe to touch the law on the ground that it is the last great bulwark against justice. There is little to choose between the anarchist who believes in the breaking of law because it is law, and because all laws are oppressive, and the lawlessness which breaks law because it is unjust. The one honestly aims at justice without law and the really lawless anarchist, when a man of place and power, aims at law without justice. It is for us to remember the word of the American poet: "The republic depends upon the self-control of each member—republics are made of the spirit."

Not only ought the barter or trade side of business be completely moralized, but we need to ethicize what might be called the processes of creation and production, of distribution and consumption. No business order is just nor can it long endure if it be bound up with the evil of un-

employment on the one hand and over-employment on the other, the evil of a man's under-wage and a child's toil, and all those social maladjustments incidental to our order which we lump together under the name of poverty. Let us not imagine that we can shift to the shoulders of over-worked charity the burdens that can be borne only by the strength of under-worked justice. Yes, the stricken ask not the occasional tonic of charity, but the daily meat and substance of justice. We are never to forget that ours is a democracy, that a democracy, in the words of a high servant of the commonwealth, means "the use of all the resources of nature by all the faculties of man for the good of all the people." Though it was said that we have solved the political problem and the social problem but not the human problem in America, we know that it is the business of democracy to solve the three problems, which are really one.

The conscience of the nation insists that the nation shall be true to itself and just and righteous to all the people within its own walls. No nation is deserving of a high patriotism, which is not undeviatingly just to every part of its citizenship. True, alas, there are those who hold with Richelieu that it would be impossible to keep a people down if they were suffered to be well off. Nominally, no one of us is ready to admit that he desires to keep the people down, but how many of us are

really and greatly concerned with the problem of helping the people up and keeping them up upon the highest level of citizenship?

The conscience of the nation is not real unless the nation safeguard the workingman, safeguard him from the peril of over-work, as well as from the occasional accidents of industry. The conscience of the nation is not vital, unless we protect women and children in industry, and protect them with half the thoroughness and generosity with which, for many decades, we have protected infant industries. We have not the right to speak of the importance of conserving the opportunity for initiative on the part of the individual as long as masses of individuals are suffered to perish without the opportunity of real life. The aim of democracy is not to be the production of efficient, machine-like men in industry. The first business of democracy is to be the industry of turning out completely effective, because completely free and self-determining, citizens.

In no way can the conscience of the nation express itself more significantly than in its attitude toward other nations. We have seen signs of the resurgence of the international conscience of our time in the almost world-wide protest against a war which, if not condemned, as it is, before the moral tribunals of the world, were the final consecration of the dominion of might over right.

The conscience of our own nation rejects the immoral maxim—"my country, right or wrong"—and over against it sets the higher counsel of John Quincy Adams—"our country, may she ever be successful; but whether successful or not, may she always be in the right." Against the slogan of a not yet wholly extinct barbarism—my spear knows no brother—the international conscience declares—my brother shall know no spear.

The conscience of the nation accepts as its regnant principle the words of Lincoln—"my country, when right to keep right, when wrong to set right"—its leaders neither pandering to nor terrified by the mob, nor feeling with Renan—"how sad it is to be right in opposition to the illusions of one's country"—but how much sadder to be in the wrong in agreement with one's country's illusions.

The new conscience declares that the moral law is not annulled by territorial boundaries. In answer to the terrible cynicism of Webster—"in war there are no Sundays"—we say as did Wendell Phillips—"in moral questions, there are no nations." The conscience of the nation in the conduct of its international affairs must insist upon itself, and not be a weak imitation of the world powers, but a model of strength to the peoples of the earth.

The new conscience of the nation has been applied internationally under the guidance of the master hands of the two outstanding Secretaries

of State in our generation—John Hay and Elihu Root—the one upon the basis of the Golden Rule, doing most to conserve the territorial integrity of the Chinese Empire and again insisting with the firmness of a gentleman that Roumania must not continue shamelessly to violate the terms of the international Berlin Treaty; the other bringing to the ordering of fraternal relations between these United States and the Republics of Central and South America the gifts of statesmanship, high vision, and undaunted purpose.

The immediate business of the national conscience is to press forward under the wise leadership of the President of the United States for the ratification of the proposed arbitration treaties between Great Britain and America, and between America and our sister Republic of France. The Taft program is greatly honoring to its author. Whether its ratification be wisely expedited or unwisely postponed, it is destined to make the present administration epochal in the annals of peace, and, as Lord Loreburn has said—"The Taft proposal may prove to be the most important utterance of the century, the turning point in the history of the world."

We must treat all foreign nations alike, abhorring the double standard of varying treatments for nations, great and small. Strong to the strong and forbearing to the weak must we be, and not

weak to the strong and strong to the weak. Whatever other nations may be, we are America. We are to deal with Mexico exactly as we deal with Russia. We would not suffer the violation of the rights of a single American citizen in Central or South America. So we are to scorn to suffer the violation of the rights of our citizenship in distant Russia—even the least of our citizenship, and in the citizenship of a democracy there is no least and no greatest. Woe to us if we endure the violation of treaty rights in the hope of expanding commerce and the expectation of financial reward. Let us never forget: "Above nationalities, there is in fact an eternal ideal."

The conscience of the nation asks to-night—What is your dream? For everything depends upon that. Is it a dream of exploitation, of aggrandizement, of enrichment, or it is to be a dream of self-ennoblement? Not for some, but for many; not for many, but for all.

In one of his characteristically noble addresses, George William Curtis related the story familiar to many of us, that on the night of October 12, 1492, there rang in the ears of the Genoese seafarer the joyous cry, "A light, a light," as if, in the economy of Providence, the new and Western world presented itself to the old through the symbol of an up-borne torch, to teach Columbus and all men that the place of America was to become

—the torch-bearer, the light-bringer. A light this Western world has been to millions and millions of the sons and daughters of the Old World—shelter, refuge, radiance. Why should not we in our own day and generation claim the joy and the glory of the pioneering enterprise? Why should we not highly resolve that what America was by the genius of its history destined to be to generations who dwelt in the darkness of industrial and economic repression and racial wrong and religious bigotry, that the America we love shall yet again become to the world in another and the noblest sense. The conscience of the nation shall kindle a new light, and as America first presented itself to the vision of a deathless pioneer in the form of a flaming torch, so shall the America of our hopes and ideals and loyalties suffer a new birth, kindling a new light to the sons and daughters of men from which, in the word of the English martyr, countless generations shall kindle the taper of their own lives, the light of conscience, the light of order under law, the light of democracy conjoined with opportunity, the light of equality under liberty, the light of perfect justice and righteousness between man and man.

In voicing the hopes of his land, the Greek sang:

"Oh, land thus blessed with praises that excel
'Tis now thy task to prove these glories true."

When my fathers in Israel wished to put forth their own hope and aspiration touching their land, they said to the city of their love and dreams and loyalty by the lips of the Prophet Isaiah: "Afterward thou shalt be called a city of righteousness, the faithful city." And again, by the mouth of the sterner seer, they spake: "The Lord will bless thee, O habitation of justice and mountain of holiness."

Michael Pupin

IN HONOR OF MARCONI

(Address by Professor Michael Pupin, professor in Columbia University and noted inventor, proposing Marconi for honorary membership in the New York Electrical Society, April 17, 1912. Reprinted here by special permission of Professor Pupin.)

Mr. Chairman, Members and Guests of the New York Electrical Society: I have been requested by Mr. Marconi to come here and say a few words on the subject of his lecture. I was in Washington, and I cut my visit short, in order to be here in time to respond to his request.

He asked me to say a few words because, as he said, in his opinion I had very sane ideas about wireless telegraphy. Well, that shows, of course, that he is not only a graceful Italian but also an Irishman, with some of the national characteristics, and I am a Slav, easily reached by flattery; so here I am.

Now, I am not here to say anything of any great importance about his invention, as you have already heard so much about it. I want to say a few words about the man who made the invention.

Really, I would not care to go much out of my way to eulogize an inventor, because inventors are numerous and the woods are full of them, and they do not need any eulogy; their work speaks for itself. But when it comes to paying a compliment to a man, that is another story: fine men are not so plentiful. The woods are not so full of them; and fine inventors who at the same time are fine men, are still more rare.

Now, I want to call your attention to the first part of Mr. Marconi's paper—I was not present to hear it, but I read it this afternoon in the train. The first thing that strikes one in this paper is his extreme modesty. He says that Faraday and Henry and Maxwell and Hertz—all great men to be sure—were predecessors in his work; and you would imagine that all Marconi had to do was just to make one step. Now, as a matter of fact—it is not so. Joseph Henry and Faraday and Maxwell had nothing to do with it.

Now I am not joking—I am not trying to be funny; nor am I trying to say something that is striking. I am but speaking the truth. I am saying what I have already put on paper on several occasions. In fact I have made affidavits to that effect.

There was a very famous professor, the late Professor Rowland of Johns Hopkins, who had a lawsuit against the Niagara Construction Company; and on the witness stand was asked, "Who is the greatest physicist in the world?" He said, "I do not know." Then the opposing counsel said, "Who is the greatest physicist in this country?" "I am," he said. His friends were rather disappointed at this display of scientific selfishness and remonstrated. He said, "I was under oath and I had to speak the truth."

Now, in the same way, what I will have to say about Marconi's work is not a matter of compliment or throwing bouquets at him—he does not need them.

The first man who gave the first inkling of wireless telegraphy was Sir William Thomson, who died as Lord Kelvin (he was created a "lord" on account of his scientific achievements); and he gave it at the time when he laid the first Atlantic cable in 1854 or 1855. He was the first to show that electricity under certain conditions will move in an oscillatory fashion—back and forth; and it will oscillate with a rapidity not conceivable in the case of the motion of matter.

Now, you may ask what reason I assign for the oscillatory motion of electricity: Why, the same reason we assign for the oscillatory motion of matter. Why does a piano string oscillate when it is

sounded? For the same reason the electricity oscillates—because it has inertia, it has elasticity. And if it has small inertia and large elastic rigidity it will oscillate very fast. That is all there is to it. Thomson was the first to point this out, and there the matter stood from 1858 until 1896.

It is a remarkable fact, in spite of what Mr. Marconi told you about Maxwell, that Maxwell never wrote a line—not a word, not a single word of oscillatory motion of electricity in condensers such as Mr. Marconi used, not a single line. It is nothing against Maxwell! But why give him credit for anything he did not do or really care to do?

Why did not he care to do it? Because he was busy with another problem. He was busy with the electro-magnetic theory of light. (Read his letters written to his father from Trinity College, Cambridge.) He said: "I am working on the electro-magnetic theory of light, and I have got it; and it is great guns."

Now that is what he was working at, and he did not care about the oscillatory motion of electricity in condensers, and oscillatory spark discharges. He wanted to prove something else. Currents in air exist; everyone preceding Maxwell did not suppose that currents could exist in an insulator—in air, or rubber, or paraffin, or glass. The old theory of electricity took no account of these currents,

Maxwell's theory did, Hertz proved experimentally the correctness of Maxwell's theory.

But all this wonderful work has really nothing to do with wireless electricity, except that Hertz employed in his researches oscillatory spark discharges.

We hear of the Hertz waves in connection with Marconi telegraphy. These waves have really nothing to do with the Marconi system of telegraphy.

The first time wireless telegraphy of the present day was produced was when Mr. Marconi in 1895 connected his sending wire to the ground and his receiving wire to the ground and let the spark go. That was the first wireless wave of to-day, and it was not a Hertzian wave, and has nothing to do with it. If we are to call it a wave let us call it a Marconi wave.

The late Professor Hertz wanted to test the electro-magnetic theory of light. You remember the exhortation of the poet: "Hitch your wagon to a star." Hertz hitched his wagon (his oscillator) to a star—he paid no attention to the earth. But to-day, in real wireless signaling you have got to hitch your wagon to the earth; and Mr. Marconi was the first to hitch his wagon to the earth, when he grounded both his sending and his receiving wires.

Now, that is setting him straight as far as his-

tory is concerned. Provided that I am correct; and I believe I am.

But that is not my reason for mentioning this. I did that to show what an extremely modest man he is. He does not claim anything, as far as I can read; whereas, in my opinion, the first claim for wireless telegraphy belongs to him absolutely and to nobody else.

Now, we come to the other parts. You may ask why bigger progress has not been made during the last fifteen or sixteen years.

Well, I have asked that question myself, and I have heard it put by other people. In the first place there was a great deal of interference on the part of the outside world. When wireless telegraphy came in everybody claimed it; everybody said, "There is nothing new in that." "We don't care for Marconi patents. We will go in ourselves. There is a lot of money in it." And every Tom, Dick, and Harry went into wireless telegraphy. Some of them are behind lock and key to-day, thank the Lord!

When you are developing a new art which needs big financial support, and the investors are clamoring for dividends, and the outside people are interfering with you all the time, it is pretty hard to settle down and do real scientific work. Real scientific work can be done only by a man who is not disturbed in mind.

If wireless telegraphy has not made as much progress during the last sixteen years as it might have made, the outside world is to blame, and not Mr. Marconi himself. The outside world interfered too much.

But things are looking better now, a great deal better.

Now as to the progress of to-day and of the future. You have heard Mr. Marconi state his case very clearly. He has done wonderful things, and he is doing wonderful things to-day. Ten years ago, when it was announced that he had succeeded in signaling across the Atlantic the famous letter "S," people did not believe it. They thought it impossible. The American Institute of Electrical Engineers did not share that opinion: they believed in Marconi's word. I believed it and we gave him a dinner that year to congratulate him upon his wonderful success. To-day we receive I do not know how many thousands of words from the other side daily, and nobody thinks anything about it.

Now, that is a huge success in the face of the difficulties; and it took only ten years. As Mr. Marconi pointed out to you there were a great many difficulties that he could foresee, and that any well-trained scientific man could foresee; but there were also many difficulties which nobody could foresee who is not endowed with almost superhuman acumen—as for instance, the inequal-

ity of transmission during day and during night. But it happens that men with fine scientific training, and who are particularly bright men, do not always combine with it very good practical judgment. They are too quick. They draw conclusions too quickly. So that this puzzling difficulty was not foreseen, and it had to be met and overcome.

Instead of using short, rapidly alternating electrical waves Marconi used slower ones, finding that slower ones can penetrate through the atmosphere in the day time as well as during the night. Now, that is wonderful progress.

Ten years ago people thought that without using at least 100,000 oscillations per second you could not get any practical wireless telegraphy. To-day they use but 40,000; and Mr. Marconi tells me they are satisfied to use 25,000 per second. This is also a wonderful progress.

You may ask why this is considered to be progress—this stepping down from rapid oscillations to slow ones. The reason is not so open to any one who has not tried to build a machine for rapid electrical oscillations.

You have seen that Mr. Marconi uses condensers and spark-gaps and interrupted currents, and all that sort of thing, to produce his electrical oscillations. Now, all those things are very objectionable, and for two reasons: one, is because they

apply to what I might call "baby engineering"—I do not believe in condensers and spark-gaps, if I can get a real alternator. Give me a high-power alternator that will give 40,000 vibrations per second, and you can have all the spark-gaps and condensers and I shall get ahead of you. I would not express that opinion so boldly perhaps if I were not backed up by Mr. Marconi. He wants to have a real alternating machine that will do away with the spark-gaps and condensers. The General Electric Company makes machines which give oscillations as high as 200,000, but not much power; and if a little more science were put into the General Electric Company they could undoubtedly make a 100 K. W. alternator to give 25,000 or 30,000 oscillations per second. That is what Mr. Marconi wants; and he will have it if I can help him. With 100 kilowatts at 25,000 cycles we should be able to telegraph to Australia. Distance means nothing. Hitch your wagon to the earth and shake it hard enough, and there is no reason why you should not shake a message to Australia.

Now, another point is the receiver. You have to tune your receivers so that you will not have interference from Tom, Dick, and Harry. Of course, you cannot tune a circuit when your transmitted oscillations are not of the proper sort, and the trouble with these is that it is very difficult to make oscillations of the proper sort. When we

have a good transmitter that will give us continuous oscillations, then we will have to attend to the receiver and have a receiver that can be properly attuned. We have receiving circuits that can be properly attuned—there is no doubt about that—and scientific research is by no means exhausted in that direction. There is no reason why we should not have a resonance circuit in which the energy that comes there excites a local circuit and makes it do work. That is what we want; and we have got it. I have it.

The amount of work which Mr. Marconi did and about which he has given us a short account is enormous. Nobody who has not worked with rotating discs and condensers and shunting circuits, has any idea of the amount of work Mr. Marconi has done to progress from the "S" in 1902 to the transmission of thousands of words daily in 1912. It is almost incredible.

He is anxious that the man who invests money in wireless telegraphy should get his proper return. Just imagine an inventor worrying about the man who puts in the money getting a return!

Just as I admire Mr. Marconi as an inventor, so do I admire him as a man, and as a friend. It is on that account, members of the New York Electrical Society, that I now wish to propose Mr. Marconi as an honorary member of the New York Electrical Society.

XVI

WIT, HUMOR, AND ANECDOTE

"A LAUGH is worth a hundred groans in any market," declared Charles Lamb. Wit and humor are precious gifts to the man who knows how to use them. But there is nothing quite so sad as the man who tries to be witty, who tries to make others laugh—and fails.

Wit is two-edged; and therein lies the danger. People must not be wounded, even in jest. True wit does not depend upon ridicule for effect; but rather upon the quick turn of a phrase, the clever twist of an idea. For example, when Oscar Wilde came to this country for the first time he was asked by customs officials what he had to declare. "I have nothing," he replied, "to declare but my genius!"

Genuine and innocent wit always adds flavor to a conversation; and to be witty is to be welcome everywhere. It is a graceful accomplishment, and, fortunately, one not difficult to master. The whole secret is in being clever without trying to appear so, in being quick and deft in response, in twisting words, phrases, or ideas to *amuse* but not antagonize. The chief purpose of wit and humor is to produce laughter and, as Champ Clark says,

"Laughter is the sweetest music that ever greeted human ear!"

Following is a collection of anecdotes from many sources, included being many famous examples of wit and humor.*

THE IDEAL DRINK FOR HIM

Shortly after Prohibition had gone into effect and it was difficult for convivial club members to keep their lockers supplied, one night one of them appeared with a bottle of so-called whisky which he had bought at a fancy price.

Probably it was the most terrible liquid that any of the members had ever tried to drink. It was so awful they decided to give it to one of the colored porters. He took the bottle and went away, and various bets were made on how soon the stuff would kill him.

He returned in about an hour, having finished the bottle. One of the surprised members asked him how it was.

"Boss, sir," he said, "it was just exactly right."

"What do you mean by calling that stuff just exactly right?"

"Well," said the porter, scratching his head and smiling feebly, "what I means is this. If it had been any better, you-all would not have given it to me, and if it had been any wuss, I couldn't have swallowed it."—Roy K. Moulton.

* Many of these anecdotes reprinted through courtesy of the Modern Eloquence Corporation.

AN AFTER-DINNER SPEAKER

A tramp once went into the house of a very pious and hospitable old lady and asked for a supper. A square meal was set before him, which he proceeded to attack without ceremony. "Don't you say something before you begin to eat?" asked the old lady, who believed in grace before meat. "Me and Chauncey Depew," replied the tramp, "always talks best after we've eat."—GEORGE A. MARDEN.

A BIT CONFUSED

So wonderful is the mixture, that we can easily understand the state of mind of the little girl who asked her father, "Pa, where were you born?" "In Boston, my dear." "And where was Mama born?" "In San Francisco, my dear." "And where was I born?" "In Philadelphia, my dear." "Well," said the little dear, "isn't it funny how we three people got together?"—REV. HENRY VAN DYKE.

WONDERFULLY MADE

There was an old preacher once who told some boys of the Bible lesson he was to read in the morning. The boys found the place and glued together the connecting pages. The next morning he read at the bottom of one page: "When Noah was 120 years old he took unto himself a wife, who was" —then turned the page—"140 cubits long, 40

cubits wide, built of gopher wood and covered with pitch inside and out." He was naturally puzzled at this but read it again, verified it, and then said: "My friends, this is the first time I ever met this in the Bible, but I accept it as evidence of the assertion that we are fearfully and wonderfully made."—Don O. Shelton.

TOO BUSY

A man, unmistakably a laborer, was smoking thoughtfully and watching a large building in process of construction. Being short-handed, the foreman approached him and asked: "Hey, you, want a job?"

"Yes," was the reply, "but I can only work mornings."

"Aw, shucks! Why can't you work all day?"

"Well, every afternoon I got to carry a banner in the unemployment parade."—W. S. Ashby.

A SEASONED TRAVELER

A company of American tourists traveling in Italy in charge of a local guide, were visiting Mt. Vesuvius. Upon looking into the crater, one of the Americans exclaimed: "Gee whiz! It looks just like hell!" The Italian guide with a merry twinkle in his eye, replied: "My, you Americans have been everywhere."—Senator J. W. Harreld.

A NATIVE OF AUSTRALIA

Pat and Mike were at the zoo together. They were both gazing at the kangaroo. Pat, who could not read, said to Mike, who could: "What's that?" Mike laboriously spelled out, syllable by syllable:

"Kan-gar-oo, a native of Australia."

There followed a deathly silence and then Pat exclaimed: "My God, Mike, me sister married wan av thim!"—NATHAN STRAUS, JR.

WELL PAID

Three small boys were earnestly discussing the ability of their respective fathers. The son of a song writer said, "My father can come home in the evening and sit down and write a song, and take it downtown next morning and sell it for twenty-five dollars."

"But my dad," eagerly spoke up the son of a short-story writer, "can write a story in an evening and take it down the next morning and sell it for fifty dollars."

The preacher's son was puzzled for a moment, then he had an inspiration. "My father," he said, "gets up into the pulpit and talks half an hour. And it takes twelve men to carry the money up to him."—REV. JOHN BARLOW.

STILL LIVING

One day a tourist from the Western part of the country was traveling through upper Vermont when the train stopped at a very small village with the usual turnout of townspeople at the station to see the daily train pull in.

The tourist stepped up to an old-timer of eighty years of age who was sitting on a soap-box chewing the regulation quid of tobacco, and said, "Say, old-timer, have you lived here all your life?"

The old-timer said nothing for a second, stroked his beard and then with a contemptuous effusion of tobacco juice, looked up at the tourist and replied, "Not yit!"—Donald Sias.

DIDN'T KNOW MUCH

A man driving an automobile through a sparsely settled part of Missouri suddenly realized that he was on the wrong road. He drove his car up to a farmhouse and asked a boy who was doing the chores the way to Hannibal.

"I—I don't know."

"Which is the way to Louisiana?"

"I—I don't know."

"Well, can you tell me how to get back to Saverton?"

"I—I don't know."

Losing patience, the traveler asked, "Say, you don't know much, do you?"

"No," replied the boy, "but I hain't lost."—SENATOR ARTHUR CAPPER.

A GOOD STORY

She: "Why are you looking so thoughtful, my dear?"

He: "I was wondering how Jonah got away with it when his wife asked him where he had been away from home all that time, and he told her a whale had swallowed him."—JOHN N. TILLMAN.

PROFITABLE POLITICS

The old teacher in one of the smaller schools near my native town of Peekskill had drilled a number of his brightest scholars in the history of contemporary politics, and to test both their faith and their knowledge he called upon three of them one day and demanded a declaration of personal political priciples. "You are a Republican, Tom, are you not?" "Yes, sir." "And Bill, you are a Prohibitionist, I believe?" "Yes sir." "And Jim, you are a Democrat?" "Yes, sir." "Well, now, the one of you that gives me the best reason why he belongs to his party can have this woodchuck, which I caught on my way to school this morning." "I am a Republican," said the first boy, "because the Republican party saved the country in the war

and abolished slavery." "And, Bill, why are you a Prohibitionist?" "I am a Prohibitionist," rattled off the youth, "because rum is the country's greatest enemy and the cause of our overcrowded prisons and poorhouses." "Excellent reasons, Bill," remarked the tutor encouragingly. "Now, why are you a Democrat, Jim?" "Well, sir," was the slow reply, "I am a Democrat because I want that woodchuck!"—CHAUNCEY M. DEPEW.

NOT DISCOURAGED

Once, while in the lobby of a hotel, I stepped to the cigar stand to purchase a paper. As I was doing so, the young woman at the stand enthusiastically said, "I am going to the Chautauqua this afternoon and hear Professor Sanford lecture." I then told her that I was Mr. Sanford. After looking me over, she slowly said, "Well, I believe I'll go just the same."—CHESTER M. SANFORD.

THE MISSING LINK

A party of tourists were discussing the Darwinian theory. One of them turning to the guide said, "And what, my friend, do you think of the matter?" "Well, sir," said the guide, "you gentlemen may all have come from apes. It's not for me to contradict you. But, as for me, I can say that my folks came from Wales."—REV. ANTHONY H. EVANS.

ANGELS IN THE GALLERY

For appropriateness, grace, and beauty the story told of Ambassador Choate's first speech at a banquet in the Guild Hall in London stands out among great stories.

At this banquet the Guild Hall was crowded. At the table sat the best blood and the most distinguished men in England. In the gallery surrounding the Guild Hall sat the fashion and beauty of England's women.

As Ambassador Choate's reputation as a speaker and wit had preceded him, everybody was naturally on tip-toe to hear his opening remarks. Ambassador Choate rose slowly, bowed to the chairman and the gentlemen at the table, and then raised his eyes, sweeping the gallery crowded with women. "Never before," commenced the Ambassador, "have I fully realized the truth of the Scripture where it states, 'God created man just a little lower than the angels!'"

The effect was instantaneous. The applause was deafening. With that first sentence Choate won his place in the hearts of the British, which he held ever afterward.—SAUNDERS NORVELL.

STRATEGY

Three Scotchmen went to church, each tightly clutching the penny he intended to contribute when the plate was passed. Consternation reigned

when the minister announced that on this particular Sunday an effort was to be made to raise the mortgage and asked every member of the congregation to make a substantial offering.

During the prayer the Scots held a whispered consultation and reached a satisfactory decision.

One fainted and the other two carried him out. —J. H. Sinclair.

CAPITAL PUNISHMENT

One morning, after passing over the Bridge of Sighs in the City Prison and approaching one of the prisoners' pens, I overheard this conversation:

"I tell you, Jim, the evidence as submitted to the jury will certainly hang him."

"Hang him? Why, they don't hang men in this state."

"Well, what do they do with them?"

"Why they kill 'em by elocution."—David H. Knott.

POLICEMEN LIKE FRUIT

A Greek fruit vender complained vehemently to the police captain Heidelmeier, of Chicago, that each night a stranger passing his outside fruit stand helped himself to the fruit. Captain Heidelmeier said, "All right, I send a fly-cop over tonight." This detective caught the culprit in the act and walked him over to the police station

where the captain was seated ponderously at his desk. The detective, on presenting his man, said, "Well, Captain, we got this bird who has been stealing the fruit over at Kostakos Bros. What will I book him for?" The old veteran was silent for a moment with his finger poised on the side of his nose, then he shouted, with a twinkle in his eye, "Book him for impersonating an officer!"—Oscar G. Mayer.

THE RETORT COURTEOUS

An interne tells a nurse he dreamed the night before that he had died and was in Hades. He saw a pile of men burning brightly and he was told they were the directors of the hospital. Then he saw a thick pile of smoke coming from one corner. Asking what that was he was told those were the nurses of the hospital. They were too green to burn. Quick as a flash the nurse said it was a strange coincidence, as she, too, dreamed she had died and appeared at the gates of Heaven seeking entrance.

"No," said St. Peter, "you can't come in, it's too crowded here—there isn't any place for you."

"But I must come in—I insist."

"But I tell you, you can't. Who are you, anyway?"

"When I was on earth I was Mary Manning, a nurse at the —— Hospital."

"Oh," said St. Peter, opening the gate, "come right in. I'll make room for you; you've had Hell enough on earth!"—ANNIE NATHAN MEYER.

HAD BEEN IN IT

A group of colored soldiers in one of the A. E. F. areas in France were busily engaged in African golf. The ivories were clicking merrily and the air was filled with cries of "baby needs new shoes" and "little snowflakes gently fall."

A white soldier, drifting along, watched the game for a moment and then turned to a tall ungainly Negro who leaned disconsolately against a nearby tree, his face expressing gloom as inky black as his epidermis.

"Boy," said the white soldier, "how come you ain't in that game?"

The tall Negro, straightening up, opened his mouth and closed it with despairing finality on the two words, "Ah've ben!"—BERTON BRALEY.

BEHIND THE LINES

During a heavy bombardment in France, an American officer who was rather given to standing on his dignity observed a colored soldier rapidly moving to the rear.

"Hey, there, nigger, where are you going?"

"Well, sah," said Rastus, "I was up there at the front and the shells was bustin' all aroun', and

the Sargent, he say, 'Rastus, you-all is too valuable a niggah to be foolin' roun' here—you get to the rear jus' as fast as yo' can.' So I'm goin' to the rear, sah, goin' to the rear."

Whereupon the officer looked Rastus square in the eye, and shouted:

"Rastus, do you know who I am, sir?"

And Rastus looked the officer over carefully and declared that he did not.

"Well, sir," said he, with great dignity, "I am the Lieutenant Colonel."

"Colonel," says Rastus, "I begs yo' pardon, sah. I didn't know I was that far back."—BURT D. CADY.

NO LONGER NEEDED

Little Harold, having climbed to the pinnacle of the roof of a very steep shed, lost his footing, and began to slide with terrifying swiftness toward the point where the roof swept gracefully off into space.

"O Lord, save me!" he prayed. "O Lord, save me! O Lord—never mind, I've caught on a nail." —DON O. SHELTON.

THE WISE PROFESSOR

Professor Blackie of Edinburgh, being indisposed one day, caused to be posted on the door of his lecture room the following notice: "Professor Blackie will not meet his classes to-day."

A student who was a bit of a wag erased the "c" in "classes." The Professor hearing of it, sent a messenger with instructions to erase the "l." —Rev. G. A. Carstensen.

BEAUTY OR BRAINS

Madame de Stael, one of the most brilliant women of her time, was physically very unattractive. At one of her salons she observed all of her male guests, save one, desert her upon the entrance of a celebrated beauty. With a somewhat cynical smile she turned to the one man who hovered near her and said, "Prince T, I want you to answer me honestly. Were you, the beauty, and I in a small boat and it overturned in a storm, which would you save, the beauty or me?" He paused, then bowing low, replied, "Madam, you swim so well."—H. H. Pennock.

NO DELAY

A darkey was asked what he would do if he received a letter from the Ku Klux ordering him to leave town.

"Sho', boss, I'd finish readin' that thar letter on de train."—Roy G. Streeter.

A GLEAM OF KINDNESS

The banker was obstinate. He wouldn't renew the note. Times were bad, and the bank was en-

titled to its money. The borrower moved wearily to the door. Over his shoulder he said:

"Well, I never knew before you had a glass eye."

"Come back," said the banker. "How did you know I have a glass eye? I had an accident years ago and the glass imitation was so well done that no one has ever detected it before."

"Well," said the borrower, "I thought one of your eyes had a gleam of human kindness and I knew that couldn't be natural."—WALTER LICHTENSTEIN.

HE WANTED TO EARN THE MILLION

Barney Bernard, the Hebrew comedian, says a friend of his, named Cohen—when Barney tells a story his friend is always named Cohen—dreamed that a coreligionist died and went to heaven, arriving at the Pearly Gates simultaneously with a person of color.

As Saint Peter swung the portals ajar, the black man scrooged in.

"My son," said the good saint, "you are about to receive your reward for your good deeds done in the flesh. In addition to welcoming you into Paradise I have the power of bestowing upon you one great gift. What is your dearest wish? Speak and it is yours."

The newly arrived rolled his eyes in earnest thought.

"Well, suh," he said at length, "ef 'taint too much trouble I believes I'd lak to have a millyun dollahs."

Instantly the fortune was in his arms. As he stood there dumfounded by his good luck, tongue-tied with astonishment, and pop-eyed with joy unutterable, Cohen's compatriot slipped gently into the celestial precincts. To him Saint Peter turned.

"My son," he said, "what is your wish?"

"Not very much, Mister Saint Peter," said the latest comer. "All I want is fifty dollars' worth of phony jewelry and halluf an hour alone with that colored gentleman."—C. W. Means.

NO NOISE

A deaf old lady entered a small country church in Scotland and quietly put up her ear trumpet so that she might catch "the droppings of the sanctuary."

The usher was all suspicion, and he crept up on her from behind and whispered menacingly to her, "One toot an' ye're oot!"—Wm. Byron Forbush.

ONE DELEGATE TO ANOTHER

Senator Henry L. Dawes was a very distinguished and learned Senator from Massachusetts, and was chairman of the Committee on Indian Affairs of the United States Senate. On one occasion, a Quapaw Indian called upon him, urging

the passage of a bill to authorize the Quapaws to allot their lands in severalty. Senator Dawes objected on the grounds that the Quapaws were not sufficiently intelligent; whereupon the Quapaw said to Senator Dawes:

"Why, Senator, do you mean to tell me you think I have not sense enough to manage my own business?"

Senator Dawes replied:

"No, certainly not; I was only thinking of the average Quapaw."

The Quapaw delegate replied:

"Senator Dawes, I am an average Quapaw Indian."

"Oh, no, Mr. Abrams," said the Senator, "the Quapaws would not send an average man to represent them before the Congress of the United States. They would send the smartest man they had."

Delegate Abrams replied:

"My dear Senator, you are very much mistaken. The Quapaws are just like the people of the United States. They never do send their smartest men to Congress."—Senator Robert L. Owen.

A SLIP OF THE TONGUE

Few jokes, funny as they appear at the time, will bear repetition. It is like the story of the English snob who hearing the laughter that fol-

lowed when a servant tripped with boiled tongue reposing on a platter, and a guest remarked "That's nothing, a mere *lapsus linguæ,*" arranged that at his next dinner party the butler should stumble with a roast of beef and wondered that no one smiled when he made the same remark, not knowing that the whole point was in the fact that *lapsus linguæ* was Latin for "slip of the tongue."—WILLIAM M. HANDY.

TOO MUCH FUSS

A soap-box orator, returning home flushed with his oratorical efforts, and also from other causes, found a mild curate seated opposite him in the trolley car.

"It may interest you to know," he said truculently, "that I don't believe in the existence of a heaven."

The curate merely nodded, and went on reading his newspaper.

"You don't quite realize," said the soap-box orator, "what I'm trying to make clear. I want you to understand that I don't believe for a single solitary moment that such a place as heaven exists."

"All right, all right," answered the curate, pleasantly, "go to hell; only don't make so much fuss about it."—C. F. CURRY, M.C.

ONE GOOD TURN ——

The Prince of Wales and the Duke of Marlborough were returning home from a dinner one evening and decided to have some fun with the traffic Bobby. The prince stopped his car and asked a small boy if he would like to earn a five-pound note, whereupon the boy answered in the affirmative.

The Prince gave him the note and told him to go over and give the Bobby a kick and run as fast as he could. The youngster did so, and the Bobby, after much effort, overtook him in a block or two. The Prince and the Duke felt that they may have got the youngster into difficulties and endeavored to explain that it was merely a youthful prank and that they had put the boy up to it. The Bobby, however, took all three to the Magistrate's Court, where they were arraigned.

The magistrate asked the Prince, "Who are you?" and the Prince replied, "I am the Prince of Wales."

Whereupon the magistrate turned to the Duke and asked, "And who are you?" The Duke replied, "I am the Duke of Marlborough."

Turning to the youngster, the magistrate said, "And who may you be?" The youngster looked at the other two, turned to the magistrate and finally said, "Aw, I won't go back on my pals. I'm the Archbishop of Canterbury."—A. C. Mower.

MARK TWAIN'S LITTLE JOKE

Whistler, the famous artist, once invited Mark Twain to visit his studio to see a new painting he was just finishing. The humorist examined the canvas for some time in silence, then said, "I'd do away with that cloud if I were you," and extended his hand carelessly toward one corner of the picture as though about to smudge out a cloud effect. Whistler cried out nervously, "Gad, sir, be careful! Don't you see the paint is still wet!"

"Oh, that don't matter," said Mark. "I've got my gloves on."—*Ladies' Home Journal.*

HE KNEW WHAT HE WANTED

There were two rollicking, hard-boiled Irish boys, Pat and Mike. Pat was one of those easy-going, quick-witted individuals who always seem to win without half trying. Mike was different. He was slow; he was stupid; he was always behind the rest of the fellows; he was big—wore number fourteen shoes;—but he had one redeeming quality—he always got what he went after.

By and by, the Great War started, and these boys, along with thousands of others, found themselves in the front-line trenches looking across No Man's Land with the prospect of several days of watchful waiting before them. Suddenly, Pat had a bright idea and disappeared. An hour later, he

returned, face wreathed in smiles, proudly brandishing on each foot a new shoe.

"Where did you get them?" the boys cried.

"Oh," says Pat, "I just went over across the way and met up with a Boche, and, begorra, here I am back with a new pair of shoes."

That set Mike to thinking. He looked down at his poor old worn trench shoes and then across No Man's Land. Then Mike disappeared.

But he didn't come back right away. Indeed, they had almost given up hopes of ever seeing Mike again, when along about dusk he showed up, wearily dragging his body through the trenches, clothing torn, face bloody and dirty.

"Why, Mike!" the boys cried, "where have you been?"

Mike drew himself up painfully, and said, "Oh, I just went over across the way and met up with some Boches." And then a big, broad smile broke through the dirt and grime on his face as he said, lifting one foot after another, "See them? Do you see them? Begorra, I had to kill twenty-five before I found a pair that would fit!"—G. S. Wilson.

A MIRACULOUS ESCAPE

Little Marie was sitting on her grandfather's knee one day, and after looking at him intently for a time she said:

"Grandpa, were you in the ark?"

"Certainly not, my dear," answered the astonished old man.

"Then why weren't you drowned?"—Pittsburgh *Chronicle-Telegraph.*

SYMPATHETIC UNDERSTANDING

Mr. Thomas S. McPheeters, one of the leading business men of St. Louis and a leader in the work of the Young Men's Christian Association, frequently illustrated in his addresses that there was a common avenue of approach to the hearts of men by the following story:

My wife's mother—of whom I am very fond—had spent the winter with us at St. Louis and, when she felt that she must leave, the duty of her transportation and the checking of her baggage fell upon me.

For some reason, I failed to secure the check for her trunk from St. Louis to her destination and only secured a transfer check from the house to the station. On reaching the station, I found there was but five minutes before the train left, and in great haste I ran to the baggage room to exchange my transfer check for a through baggage check.

To my consternation I found the baggage room crowded by a multitude of importunate travelers, each determined that his baggage be attended to. My task seemed hopeless of accomplishment.

On the inspiration of the moment, I stood up on a chair and shouted out so that everyone could hear, "Gentlemen, gentlemen, this check is the check for my mother-in-law's baggage. If I fail to have it attended to in the next five minutes, she stays with me all spring!"

Instantly the crowd divided, and a pathway was made for me to the desk, and six baggagemasters hurried to me with the cry, "Let me help you!"
—Senator Selden P. Spencer.

A MATTER OF BRAINS

Alexander H. Stephens, after the Civil War, took a firm stand in favor of reconstruction. He delivered an address at Atlanta while I was there. Several of our friends had told me that the South was not ready for such a speech as Stephens was certainly going to deliver, and there was going to be some fun. I had intended to go to the meeting anyway, and this decided me. His speech was eloquent and persuasive, but there were some catcalls, and when he made an eloquent defense of the fathers of the government and the founders of our country, a man yelled out:

"You are nothing but a damned Yankee; I could eat such a little fellow as you are."

Stephens smiled and quietly remarked in his inimitable and penetrating voice:

"If you did, you would have more brains in your belly than you ever had in your head."

This created an uproarious laugh and he was not interrupted again in his speech.—A. B. FARQUHAR.

A DEEP-ROOTED PAIN

An Irishman went to the dentist to have an offending tooth extracted. When he saw the forceps, he lost his courage and refused to open his mouth. In desperation, the dentist gave the office boy a pin and whispered in his ear that he should push the pin into the man's hip on receiving the sign to do so. The sign was given the boy. In went the pin, and Pat opened his mouth in great pain. That was the opportunity the dentist wanted to "get in" his work. The tooth was extracted quickly.

"It didn't hurt so much after all," suggested the dentist.

"No, begorra," answered the Irishman, "but I had no idea the roots went down so far."—WILLIAM T. DORWARD.

WOULDN'T BELIEVE IT

A Kentucky mountaineer attended the circus for the first time. In the menagerie he stood for a long time, gazing silently at a giraffe, and then walked away, muttering to himself: "Shucks, there ain't no such animal."—JOHN LEE MAHIN.

PLENTY OF TIME

At a banquet in New York City, among other speakers was Martin W. Littleton, former Congressman from New York. The speaker who preceded Chairman Littleton became oblivious to the passage of time, and talked and talked as though he were the only speaker of the evening. When Mr. Littleton arose, he said: The previous speaker reminds me of a story of an Englishman visiting this country and spending part of his time in the South. He watched a farmer feeding raw apples to his hogs. After a little he observed to the farmer: "Don't you know that those hogs will digest those apples much more quickly if the apples are cooked a little?" To this the farmer tersely replied: "Don't you think a hog has all the time he wants?"

A CROWN ACROSS THE ATLANTIC

Senator William M. Evarts of New York once visited Mount Vernon in the company of a distinguished Englishman. Standing on the high bank overlooking the Potomac, the Englishman recalled the statement that Washington was able to throw a silver dollar across the Potomac at that point, and he questioned the accuracy of the story. Evarts replied:

"Why, I don't know about that; you must remember that in Washington's day a dollar would

go farther than it does now; and what is more, that would not be such a feat to perform by a man who threw a crown across the Atlantic Ocean!"—W. L. Felter.

A DIRTIER HAND

Daniel Webster was frequently punished, when a boy, for appearing at school with dirty hands. On one occasion, it occurred to him, as he was nearing the school, that his hands were hardly likely to pass muster, and having no other means of cleaning them, proceeded to lick one of them as clean as he could. On reaching school, he was interrogated as to the condition of his hands, both of which were carefully concealed behind him; whereupon he produced the cleaner of the two for the inspection of the master.

"Daniel," said the master, sternly, "if you can find a dirtier hand than that in all this school, I'll let you off."

"Here it is, sir!" said Daniel, and with the exclamation, he produced the dirtier hand from behind his back!—*Modern Eloquence.*

SAW TWO OF HIM

The old Scotch pastor was making afternoon calls, accompanied by his young assistant. At every house they had had something hot to drink, as the day was cold. After the seventh house, the

old Doctor began to distrust himself a little, and as they came out he said to his assistant, "Sandy, you let me walk ahead a bit, and see if I am walking straight."

The old man went on ahead and Sandy after a moment's silence exclaimed, "You're walking perfectly straight, Doctor, but who is that walking beside you?"—Rev. Frederick Lynch.

AN INVESTMENT

A little boy who had two cents in his pocket went into a neighboring farmer's cucumber patch one day, and as he was especially fond of cucumbers, picked out the largest one in the patch and told the farmer he wanted to buy it.

The farmer told him that large cucumber was worth five cents. "But I only have two pennies," said the boy.

"You can have that one over there for two cents," the farmer told him, pointing to a little young cucumber.

The boy thought for a minute, then laid the two pennies in the farmer's hand and said, "All right, I'll buy it and be back after it in a week."—C. W. Means.

NOT BIGOTED

A temperance lecturer was caught by a disciple taking a hot whisky punch. Said his shocked fol-

lower, "I thought you were a total abstainer." "So I am," said the lecturer, "but not a bigoted one."—CHAUNCEY M. DEPEW.

SHE MEANT WELL

Two golfers sliced their drives into the rough and went in search of the balls. Their fruitless marchings to and fro were closely observed by a sweet old lady with kindly and sympathetic eye. As they were about to give up in despair she came toward them.

"I hope I'm not interrupting," she said apologetically, "but would it be cheating if I told you where they are?"—J. FAY NEWTON.

A CONVENIENT ATTIC

"I'm going over to comfort Mrs. Brown," said Mrs. Jackson to her daughter Mary. "Mr. Brown hanged himself in their attic a few weeks ago."

"Oh, Mother, don't go; you always say the wrong thing."

"Yes, I'm going, Mary. I'll just talk about the weather. That's a safe enough subject."

Mrs. Jackson went over on her visit of condolence.

"We have had rainy weather lately, haven't we, Mrs. Brown?" she said.

"Yes," replied the widow. "I haven't been able to get the week's washing dried."

"Oh," said Mrs. Jackson, "I shouldn't think you would have any trouble. You have such a nice attic to hang things in."—DON O. SHELTON.

A NEAT RETORT

In winning the senatorship, Douglas lost the Presidency to Lincoln. Unlike in everything except ambition, they were most equally matched, each being wondrously strong. They had known each other from early manhood and were on the friendliest footing; but they laid on and spared not, being none too particular about "hitting below the belt." On one occasion, Douglas sneeringly referred to the fact that he once saw Lincoln retailing whisky.

"Yes," replied Lincoln, "it is true that the first time I saw Judge Douglas I was selling whisky by the drink. I was on the inside of the bar and the Judge was on the outside; I busy selling, he busy buying"—which is about as neat a retort as the annals of the stump afford—rich but not malicious.—CHAMP CLARK.

AN AGREEMENT

At the beginning of a political campaign, Chauncey Depew chanced to meet one of the leading men on the other side. This man said to Mr. Depew, "Can we not carry on this campaign without any mud-slinging?"

Mr. Depew replied: "That's a good idea. I'll

tell you what I'll do. If you will refrain from telling any lies about the Republican party, I will promise not to tell the truth about the Democratic party. Will you agree?"—Rev. John Herman Randall.

COULDN'T BE WORSE

A traveling Hebrew, burdened with the care of a large family of children, was fussing and fuming in the day coach of a small New England branch line. His numerous offspring were everywhere at once, and the worse they behaved, the more excited he grew. At last, he ran amuck, pulled his umbrella from the baggage rack, and assaulted his eldest son so vigorously as to arouse a lady reformer who occupied the seat in front of his.

"Look here, my man," she warned him, "I am a member of the Society for the Prevention of Cruelty to Children, and if you aren't a little careful, I'll make trouble for you."

"Make trouble for *me*, lady?" moaned the distracted father, dropping his umbrella to gesticulate. "For *me?* Look, lady. My mother-in-law is boxed up in the baggage car, dead; my wife she got another pair of twins last week in a hospital; little Rosie has just put chewing gum in my new watch; little Ikey has swallowed the tickets. And we are on the wrong train. Now, tell me, lady—how would you make trouble for *me?*"—Wallace Irwin.

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